

Issues 5—8
(Volume II)

REPRINT

The New Amberola **GRAPHIC**

This is the second in our series of reprints of the early issues of the GRAPHIC. These four issues originally appeared between the spring of 1973 and winter of 1974. This was still a fairly naive period for us, and there were less than a hundred issues circulated...the initial mailing of this reprint will go to more people than the original issues themselves! We hope you enjoy reading the material presented to our earliest subscribers during this period.

The New Amberola Phonograph Company
37 Caledonia Street
St. Johnsbury, Vermont 05819

Reprint of Issues 5—8 (Volume II)

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CANADIAN VICTOR

By James Tennyson

Previous articles in The Graphic concerning the Canadian Berliner records have interested me very much, and I feel that I can add to the information already presented.

The Canadian buyer of the period from about 1917 on had a wider selection of Victor records available than his "American cousin."

The entire Victor catalogue was available plus additional Canadian series. The 1918 catalogue had a blue section grafted to the end of the standard American edition which bore the following heading:

Special Catalogue of popular

Canadian, English and Scottish Selections
Not Included in the White or Pink Sections

Mady by

Favorite Canadian and British Artists and Recorded
in London and Montreal

Consisting of

Famous British Ballads, Famous Scottish Airs
Selections by Famous British Bands

Favorite Canadian Selections

Popular and Humorous Songs

--a heading which was flamboyant if nothing else.

There are listed several series of records

- 1) 110,000 series, 12 inch single sided, purple label selling at \$1.50. This series was of English origin and featured the Band of the Coldstream Guards, the Mayfair Orchestra, Harry Lauder, and other musical comedy stars of London.
- 2) 100,000 series, 10 inch purple label, single sided, selling for 90¢. This again was an English series, and featured H.M. Scots Guards Band, the Black Diamonds Band, along with other regimental bands and musical comedy stars.
- 3) 120,000 series, 10 inch double faced, black label selling at 90¢. This was made up of British popular records. The best known singer in the series was Stanley Kirkby.
- 4) 130,000 series, 12 inch double faced, black label selling at \$1.50. This was the 12 inch counterpart of the 120,000 group.
- 5) 216,000 series, 10 inch double faced, black label selling at 90¢. I shall examine this series later.

A series of patriotic records was issued in the 1920's on a 245,000 series. I have no material on these, but I have one record, an address by King George V and Queen Mary.

Canadian Red Seal records were also issued, featuring Clara Butt on two series, 183,000 and 03000, both 12 inch and selling for \$3.50.

Mark Hambourg, the distinguished Canadian pianist, appeared on 177,000 12 inch series, selling for \$2.00.

Kirby Lunn, dramatic soprano, was represented on an X3200 (10 inch) and X03200 (12 inch) series.

I believe that all of these were recorded in England.

Records were also offered in French. The French section was headed by an announcement of "Records Victor" made by "des célèbres artistes de Vaudeville Parisien." These appeared on the previously mentioned 120,000 and 130,000 series plus a 60,000 10 inch double sided, exclusively French group. Records were listed by a certain "M. Chevalier" which I expect was Maurice. Yvette Guilbert was the only other internationally known artist in the French series in the 1918 listing.

Returning to the 216,000 series, it carried a black label at first and bore the legend "His Master's Voice" and at the bottom "Berliner Gram-O-Phone Co. Limited." They sold for 90¢ as did the Victor releases. These had the word "Victor" beneath "His Master's Voice" and at the bottom one was informed that they were "manufactured in Canada from Victor Talking Machine Company's matrices licensed in Canada under its trade mark 'Victor' appearing hereon." This statement did not appear on "His Master's Voice" releases.

Around 1920 all popular 10 inch series' labels were changed to dark blue. The price for Canadian issues rose to \$1.00 but later was reduced to 85¢, the same as "His Master's Voice" Victor releases.

About 1924 the Berliner Gram-O-Phone Company became the Victor Talking Machine Company of Canada Limited. At this time a newly designed label came into use which reduced the size of "His Master's Voice" and increased the size of "Victor." The colour remained blue for a short time but in 1925 was changed to black. From this time on, all popular issues, Canadian or American, bore the same label, and only differing catalogue numbers indicated the Canadian series. This label, incidentally, was used by the Victor company and later R.C.A. Victor until 1946 or 1947.

Many, although not all, of the 216,000 series were recorded in Montreal. The recording technique differs from that of contemporary acoustical Victors. The studio is quite dead, and the orchestral sound is more primitive than on American issues. The voice, however, is usually very well recorded, and is louder and more "forward" than on Victors. This is especially noticeable on Henry Burr's Canadian records.

Dance records are loud and vibrant, and not inferior to the more mellow sounding Victors, merely different. As a comparison, they sound more or less like Brunswick records of the same period.

The series was continued into the electrical era, but I have only seen one issue, a record to commemorate the 60th anniversary of Canadian Confederation in 1927.

The artists seem to be mainly Canadian. Gus Stone was billed as "The Canadian Cohen" by the catalogue. Prof. Joseph Dumais was announced as a "well-known Montreal French Elocutionist." Lieutenant Gitz-Rice was a composer of several popular songs including "Dear Old Pal of Mine" and I believe he had a hand in "K-K-K-Katy." Albert Plunkett and "Red" Neuman, both prominently featured in Canadian issues, were members of the "Dumbells." This group was originally a Canadian entertainment unit in France during WW I. They reorganized after the war, and with their leader, Capt. M. W. Plunkett, toured Canada and were the first Canadian show to play on Broadway. They were extremely popular and their records sold extremely well in Canada. Even if they couldn't sing very well their records are entertaining.

Since the entire Victor catalogue was available in Canada, it can be seen that two or sometimes even three versions of the same selection were offered by one company. For example, "Peggy O'Neil" was offered by Billy Murray on "His Master's Voice" Victor and Billy Jones on "His Master's Voice."

Another interesting aspect of the Canadian in-

dustry is that certain U.S. issues bearing the standard American catalogue numbers would appear with just "His Master's Voice" on the label as if they were Canadian series. Perhaps these were different "takes" of selections than were issued in the U.S.

After introduction of electrical recording a group of records were issued which were remakes of older acousticals. These kept their old catalogue numbers plus a prefix 1. This 17782, "Whispering Hope" and "Abide with Me" by Olive Kline and Elsie Baker was remade as 117782. These, as far as I can tell, were never issued in the States, although they must have been recorded there.

I understand from what I have read, in The Fabulous Phonograph, From Tinfoil to Stereo and so on, that the introduction of electrical recording by Victor was a rather hushed up affair. I understand the official announcement wasn't until 1926. As soon as electicals were issue in Canada, however, the labels bore a large V.E. process announcement. There were articles describing the process in the Nov., 1925 newspapers.

I don't know when the 216,000 series was ended but it was undoubtedly the last Canadian one to go. I expect the depression in the 30's was the end of this interesting bit of Canadian recording history.

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We are in hopes of compiling the complete list of the 216,000 series, numbering over 500 items, for publication at some future time.

RALPH ERROLLE ON PERFECT --- PRELIMINARY RESEARCH

by Bill Bryant

At a barn sale some time ago I acquired the following:

Perfect 12067-A Charles Cinway: "Just a Girl That Men Forget" matrix N-70251-1 (also Pathé 021039A)

12067-B John Ralph: "Love (My Heart is Calling You)" matrix N-70252-1 (also Pathé 021039B)

"Charles Cinway" is, as is quite commonly known, an assumed name of Lewis James. The reverse of the disc puzzled me, as it was a common practice for Perfects of this vintage to bear a false artist credit, but the name Ralph was not in the least familiar to me. After hearing the side, I also noticed a similarity to a voice with which I was acquainted. Suddenly, coupling the voice with the name, it became clear--the singer was really Ralph Errolle! He's best known for his Edison Diamond Discs, chiefly ballads and operatic arias and duets. I had never associated his name with Perfect, although he did make at least one disc for Gennett.

Based on the aural comparison and the similarity of the pseudonym to his real name, I'm convinced that the singer really is Errolle. Now what I'd like to do is to establish what, if any, other titles he may have recorded for Pathé-Perfect, either under his own name or that of "John Ralph." If anyone reading this has any such discs in his collection, I'd greatly appreciate it if you could send me full information (label credits, matrix numbers, composers, etc.) so that I may tabulate this data. Hopefully I'll be able to prepare a discography of Errolle that can be published here in the future. Any help I receive will be fully credited when the material is published.

(Write to Bill Bryant at: 1046 Congress Street, Portland, Maine 04102.)

JOHN McCORMACK

by John Buscemi
(continued)

Continued in this issue is the numerical listing of McCormack's Victor Records. The column at the right indicates double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seal Records.

If you still have the last issue of The Graphic, please add the title "Sospiri miei, andate ove vi mando" to number 64333. The double-faced number 923 should also be added to 64304 and 64305.

64431 - Avourneen	none
64432 - Mary of Argyle	740
64433 - Ben Bolt	747
64434 - A Dream	759
64437 - Funiculi, Funicula (with male chorus)	751
64440 - The Moon Has Raised Her Lamp Above (with Reinold Werrenrath)	3024
64476 - It's a Long, Long Way to Tipperary (with male chorus)	896
64495 - Until	750
64496 - Evening Song (Lanier-Hadley)	760
64497 - When the Dew is Falling	789
64498 - Morning	none
64499 - The Vacant Chair (with male chorus)	896
64532 - Sing! Sing! Birds on the Wing	782
64543 - A Little Bit of Heaven	768
64546 - Forgotten	761
64549 - Venetian Song	786
64559 - The Old Refrain	752
64578 - Parted	757
64599 - Then You'll Remember Me	747
64603 - Dreams	761
64604 - Your Eyes	777
64605 - Little Boy Blue	769
64606 - Cradle Song 1915	752
64622 - The Sunshine of Your Smile	783
64623 - Love, Here is My Heart!	771
64630 - Tommy Lad	769
64631 - When Irish Eyes are Smiling	788
64664 - The Star-Spangled Banner (with male chorus)	none
64665 - Ireland, My Sireland	756
64666 - Eileen	756
64694 - There's a Long, Long Trail	766
64696 - Keep the Home-Fires Burning	766
64699 - Any Place is Heaven if You Are Near Me	741
64712 - Crucifix (with Reinold Werrenrath)	3024
64726 - The Lord is My Light	744
64732 - The Rainbow of Love	778
64733 - The Trumpet Call	none
64741 - Send Me Away with a Smile	none
64773 - God Be With Our Boys To-night	none
64778 - Little Mother of Mine	755
64785 - Dear Old Pal of Mine	755
64787 - Love's Garden of Roses	774
64791 - When You Come Back and You Will Come Back	none

(to be continued)

COLLECTORS' RECORDS

by
M. Bryan

Victor 18105 - If I Knock the "L" Out of Kelly
By the Sad Luana Shore

Columbia A2040 - If I Knock the "L" Out of Kelly

Marguerite Farrell recorded one of her hits from "Step This Way" for both Columbia and Victor. The other

tune from the show, "By the Sad Luana Shore," was rendered by Campbell and Burr for Columbia. The Victor supplement, which announced the record in September, 1916, stated:

Miss Farrell, the Victor's latest acquisition from the field of musical comedy, has scored a great success with Lew Fields' production of "Step This Way," a revised edition of "The Girl Behind the Counter," which had a very successful run some years ago.

The popular comedienne has had a varied career in vaudeville, light opera and grand opera--and now has found a new field for her talents in Victor Records.

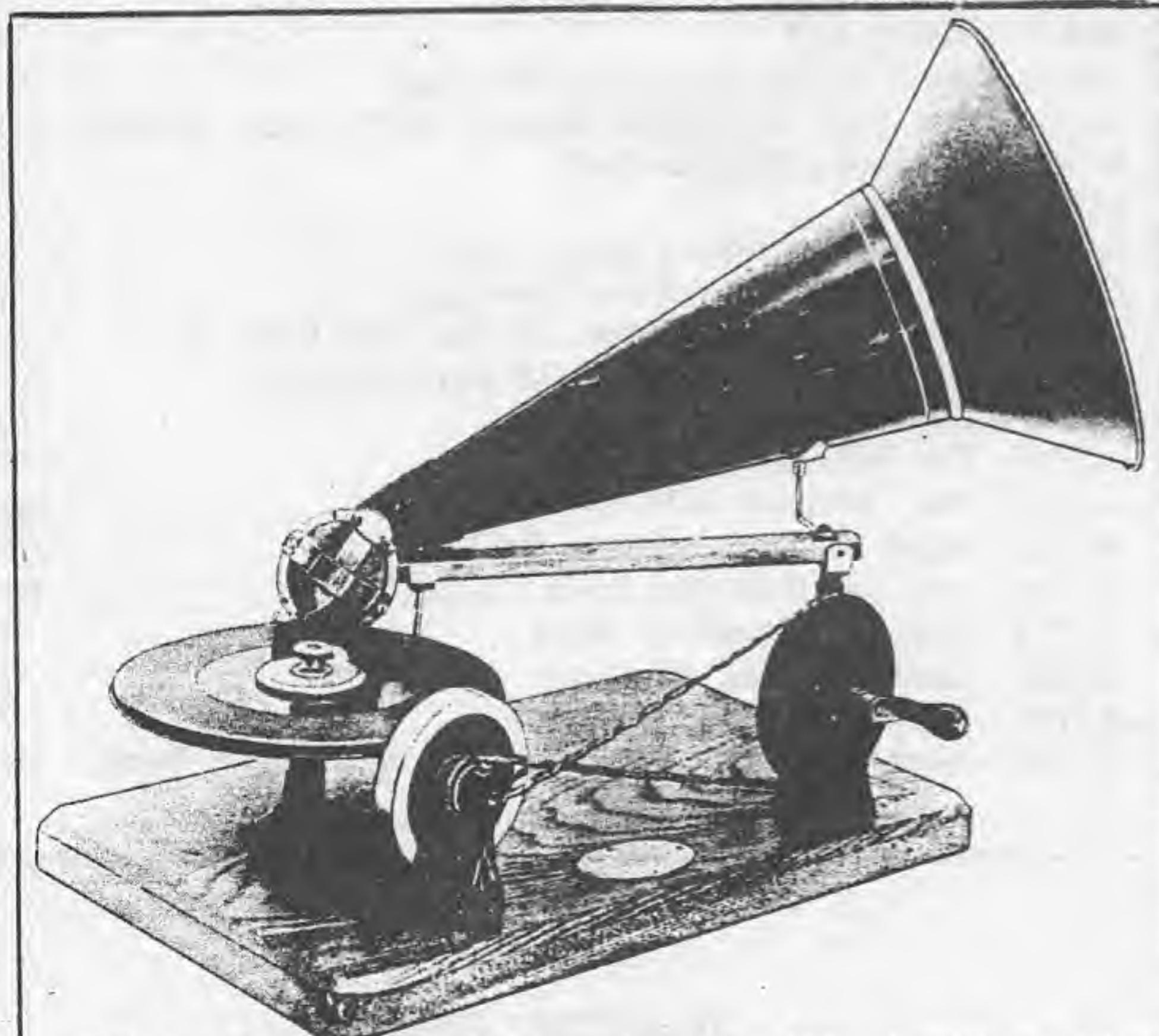
DIRECTIONS FOR ASSEMBLING AND OPERATING THE SEVEN-INCH HAND GRAMOPHONE

BERLINER GRAMOPHONE CO.
1026-1028 Filbert St.
Phila., Pa., USA

(Note: Text of these 1896 Berliner instructions has been furnished by George Blacker.)

1st. Screw handle "A" (right handed) on the shaft of the wheel "B" tight to the hub, without using any unnecessary strain on the wheel "B". See that the small leather washer is placed upon the shaft before putting the handle on.

2nd. Place the elastic cord in the small groove on wheel "C" and in the large groove on wheel "B". If the elastic is not fairly tight, then cut it and tighten it, as the wheels will not move correctly with the elastic cord loose. Be particular and see that the cord is twisted as shown in the illustration.



Note: The original line-drawing illustration which accompanied this article has deteriorated to the point where we can no longer reproduce it. We therefore show a photograph of the same machine and trust that our readers can follow along as they wade through these instructions.

3rd. Place the Revolving Table "D" in the standard; the underside of this table should rest lightly on the small rubber wheel "E"; turn the handle and see if the table works easily. If not, the table is either too low or too high. This can easily be regulated with a screw driver by the small screw in the standard, which can be adjusted from the underside of the board. Raise or lower this screw until the table revolves easily by turning the handle.

4th. Place the rubber tube part of the arm "G" in the standard "H", resting the other end on the small standard provided for that purpose.

5th. Place the sound box "Z" through the ring at the end of arm "G", taking care that the small rubber ball "K" rests on top of the hard rubber piece at the end of the arm.

6th. Place the small bend "L" over the tube of the sound box "Z" through the hard rubber ring at the end of arm "G". Be careful not to press on the spring of the sound box in doing this.

7th. Place the horn "M" in the bend "L", resting the other end in the bracket provided for that purpose in arm "G".

8th. Place one of the needles in the hole "O" so that it lightly touches the rubber on the sound box "Z", and fasten same firmly with the thumb screw.

9th. Place one of the records "R" on the revolving table "D" and fasten it down firmly with the disc "S".

10th. Move the arm "G", which now holds the sound box horn and bend over until the needle rests either on the outside groove or the groove next to the outside of the rubber disc or "Record".

11th. Turn the handle "A" evenly so that the revolving table moves about 70 revolutions a minute, and the "Gramophone" will reproduce the words or music on the records. Do not get discouraged if the machine does not give best results at once, but go over these instructions again, and after a few minutes' practice you will get a perfect reproduction.

NOTE CAREFULLY

You will notice that one of the springs is fastened to the sound box by a small permanent screw at one end and by a thumb screw at the other end. This thumb screw is for the purpose of tightening or loosening this spring. When it is screwed down tight the sound is the weakest, and it must be in this position for using the ear tubes; but when the horn is used this thumb screw must be loosened, as the further the nut of the thumb screw is away from the sound box the louder the sound produced. The best average results are obtained when the screw is released enough to make a clear space between the rubber bands on the two springs. A little practice will enable you to easily adjust this so as to get the best results from the different records.

The handle should be turned with a wrist movement resting the elbow on the table and at a uniform speed that will make the turn table that holds the records revolve at a rate of about 70 revolutions per minute. To acquire this regularity of motion practice it a number of times with the lever and sound box lifted off from the turn table.

(The conclusion of these instructions, "General

Remarks," will be found in the next issue of The New Amberola Graphic.)

BIRD RECORDS ON PHONOGRAPH BRING UNSAVORY VISITORS (Popular Mechanics -- May, 1919)

An unintentional parody on the sport of luring seals with phonograph music, as related in the March number of Popular Mechanics, was played in the Michigan woods last summer. In this case, however, the "sport" element was not apparent until time had softened the recollection. A cottager from Chicago, fond of birds, set his phonograph on the bungalow porch to playing records of bird songs. Soon visitors began arriving from the woods - pretty black and white kitties, in ever-increasing numbers. Skunks are very fond of birds' eggs, and not afraid of anything. Naturally the concerts were discontinued.

TUNEFUL TIPS

Conducted by
John Buscemi

The writer has dipped into copies of The New Phonogram for original hints from the Edison company relating to phonograph repair and maintenance.

Mrs. C. S. on Rensselaer, N.Y., asked in August of 1906, "What is the best way to clean a sapphire?"

"Sapphires should be cleaned with a piece of corn pith so as to avoid scratching. Sapphires are attached with a special cement and it is important that they shall not be loosened by too much handling."

As an aid in dating your Edison the following short article from the November, 1906 Phonogram will doubtless prove interesting to the reader...

Only Name "Edison" on Cabinets

For several years the popular styles of Edison Phonographs have had the cabinets marked in large gold and black letters with words "Edison Gem Phonograph," "Edison Standard Phonograph," etc. Since most Edison Phonographs now occupy prominent places in homes, objection has often been made to the lettering as being too prominent. Consequently this lettering has been abandoned, and all Phonographs now being shipped from Orange bear only the name "Edison," printed in gold in imitation of Mr. Edison's own signature. This change very much improves the appearance of the cabinet."

In the August, 1907 issue, W.P.C. of Pleasanton, Kansas asked, "Will oil hurt the belt of the Phonograph?"

"Oil will positively ruin the belt on a Phonograph. Do not under any circumstances allow oil or any similar substance to touch it."

The Phonogram for May, 1906 contains a question from B.M. of Coxsackie, N.Y. "Does it harm the Reproducer to play a Record with little holes in it?"

"It is safer not to do so."

(The next issue will contain more original Edison information.)

Except for the Edison Amberol listing, this marks the end of GRAPHIC issue #5.

Editor's Note: The following article was written after interviews with Art Landry himself and based primarily on data furnished by him. Years later we learned to our disappointment that much of the information was incorrect (we apologize for the King Oliver anecdote; we should have verified this before printing it!). However, in spite of several inaccuracies, we have fond memories of visits with Mr. Landry and reprint the article verbatim-- it still makes a nice story!

* * * * *

A VISIT WITH ART LANDRY

In the second volume of Jazz Records, collectors may read about the orchestra of "the late" Art Landry. No one was more surprised to read of his demise than Art Landry himself!

A few years ago your editor had the pleasure of visiting Mr. Landry at his summer home in the Adirondacks. We spent the entire afternoon playing records and discussing his career and would like to share some of the highlights of our conversation with you.

Art Landry's musical background was one of a strict nature. Coming from musical parents he was given instruction in classical violin. Very early in his teens Mr. Landry's recording career began. He recalls times when Edison employed musicians to form bands and orchestras for recording purposes. Although he doesn't recall specific titles he took part in, he does remember playing the clarinet and being paid the generous sum of 25¢ per selection.

As a serious musician, and quite a young man, he played with the Minneapolis Symphony. Against his father's wishes he could be found elsewhere after hours, playing not only the popular tunes of the day but jazzed versions of the classics as well.

In the early 1920s Art Landry's Orchestra was a popular Minneapolis group. When it was suggested he hire a manager for the band, he had no idea where to turn. One evening he wandered by a tiny record store which featured Gennett Records and went in. After discussing the record business with the proprietor he learned that this was only a part time occupation. Gennett was not a big money-maker for the man and the returns from his business were not enough to support a family. Mr. Landry suggested he give up his day job, keep the record business and become his manager.

It was through this contact that Art Landry's Call of the North Orchestra began recording for Gennett. Mr. Landry confesses that much of his professional correspondence was done with his manager's Gennett letter-head long before any Gennett Records of the band were actually made! But eventually the band did go to Richmond, Indiana to record. The biggest hit to come out of his association with Gennett was "Dreamy Melody." Some copies of the sheet music of "Dreamy Melody" include a photograph of the band as it then appeared.

The studios at Gennett were far from what the band later became familiar with. According to Mr. Landry the Starr Piano Company had partitioned off a few rooms at the back of their warehouse. In the heat of summer with pianos being packed just a few feet away, the band made its first recordings in a dark, stuffy, small room. It was so unbearably hot that many members played in their t-shirts.

Many selections were recorded for Gennett, and various members of Landry's Orchestra also took part in the group known as Bailey's Lucky Seven.

An interesting anecdote which Mr. Landry enjoyed sharing took place in the spring of 1924. The orchestra was playing in a leading Minneapolis hotel dining room. One evening the head waiter brought up a card and said that someone wanted a few words with him. He

glanced at the card which announced Edward King — recording manager of The Victor Talking Machine Company. Thinking it a joke, he put it in his pocket and forgot about it.

Again the head waiter spoke to him, so finally he went over to talk with King. Mr. Landry surely thought he was being kidded when offered the chance to record for Victor and he went along with the gag. No arrangement was made; the members of the band had a good laugh over the joke and the matter was forgotten. Then in June he received a phone call from New York. Still going along with the gag, Mr. Landry agreed to make Victor Records on his vacation later in June, before fulfilling his summer country club engagements.

The joke, however, suddenly vanished in a few days when the mail brought a Victor contract, tickets to and from the studios and a certified check for \$1000!

Some of the Gennett tunes were re-recorded at the first Victor session, as well as some new ones. The first Landry record to be released under the Victor label was "Rip Saw Blues."

As records began selling, the Landry Orchestra wound up with an exclusive Victor contract. Mr. Landry reminisced, "After this recording session everything changed for us. The Victor company wanted us to go on the road and play our records throughout the country. So this meant we would have to book from coast to coast, from north to south. This was new in the band business. Not only that, but our band was getting bigger; from the small 8 or 9 piece band it was starting to grow to 15 to 18 and those who remember us will know that at one time we had as high as 25, 26 people in our band."

At one time the three bands of Landry, Waring and Whiteman were touring together for Victor. During their tours for Victor, the Landry Orchestra began their programs quite uniquely. At the side of the stage in front of the curtain was a Victor Orthophonic machine with an enormous Nipper listening. The record would begin, the lights would dim, the curtain would rise and gradually the orchestra would take over for the machine and complete the selection.

Some of the familiar names associated with the band during the Victor sessions are Roy Bargy (piano), Ted Mack (clarinet, heard on "Sleepy Time Gal"), and King Oliver, who was used in the recording of "Lazy Blues." One of the souvenirs Mr. Landry has retained from his Victor days is a handsome violin case, with an engraved plate to him from the Victor Company.

During the 30s much of the orchestra's recording activity was restricted to making radio transcriptions. Three of these discs, made for WOR, are included in Mr. Landry's library.

In the ensuing years the band continued to travel extensively. But troubles also began. As the band got larger, and fees and costs rose, the less likely they were of getting consistent work. In order to combat this difficulty, they innovated the idea of traveling to engagements by air. The band would arrive in a town in the afternoon with their two planes. As soon as they could be made ready, the planes were opened for townspeople to visit. This, of course, helped to promote the evening's concert greatly. During this period the band was billed as "The Skyway Orchestra - Rhythm in the Skies." At one time June Hutton was vocalist with this group. The orchestra continued to function actively until the outbreak of World War II when the government took over the two planes.

Over the years Art Landry had many other interests — among them a very active booking agency in the late 20s, located over the Paramount Theatre. Through his work in New York and his orchestra tours, he became associated with many of the leading names in popular music. He was influential in getting the Mills Brothers and the Boswell Sisters into recordings.

One of the rarest, and probably last, Landry records remains in his possession. In 1947 or '48 a group was formed to make two experimental recordings. Listening to the acetate disc of "The Swan" and "Scheherezade" in dance tempo, one gets the impression that it is the most refined, as well as one of the largest, groups under Art Landry's direction. That it is one of the most refined recordings is hardly debatable; but it is surprising to learn that the piano, percussion, strings, reeds, brass instruments are all managed and excellently shifted about by five musicians. Mr. Landry revealed that union rules prevented him from carrying on this type of an orchestra recording (one man for each instrument was the regulation).

One of Art Landry's last ventures before retiring was to acquire the John Golden Theatre in New York with an associate. For awhile they produced shows before Mr. Landry decided to retire from work.

Retire from work? That must be an impossibility for him! During the 1950s he and his wife hosted a popular local television show for which they are still well remembered. Today he is as active as ever, only not on a round-the-clock basis. He operates Cinephonics Studios where he produces television commercials, tapes and educational films — one of which won an Emmy Award a few years back. In addition, he gives music lessons and operates the only music store around for miles.

Art and his wife Ann are both charming, fascinating people and were quite interested to know that people are still playing and enjoying those old Gennett and Victor records. We wish them continued good health and enjoyment in the years ahead.

- ART LANDRY RECORDS -

The following is what we believe to be a complete listing of all Art Landry commercial releases.

GENNETH

4843 - You've Had Your Day - Mardi Gras Sextette					
4871 - Oh, Sing-a-Loo	"	"	"	"	"
- Rosy Posy	"	"	"	"	"
5052 & 5255 - Dreamy Melody - Call of the North Orch.					
5053 - Secrets	"	"	"	"	"
5077 - By the Shalimar	"	"	"	"	"
Wonderful One	"	"	"	"	"
5170 - Barcarolle - Art Landry & His	"	"	"	"	"
Melody in F	"	"	"	"	"
5171 - You Tell Her—I Stutter	"	"	"	"	"
Rip Saw Blues	"	"	"	"	"
5184 - Choo Choo Blues - Art Landry's Syncopatin' Six					
5189 - Some of These Days - Art Landry and His Call of					
I've Been a Fool					
the North Orchestra					
5222 - Poppies	"	"	"	"	"
In a Covered Wagon	"	"	"	"	"
5255 - Rip Saw Blues	"	"	"	"	"

CONNORIZED (Gennett recording, but apparently not issued on Gennett)

3059 - Bootblack Blues - Mardi Gras Sextette

Victor (all as Art Landry and His Orchestra)

19398 - Rip Saw Blues					
19488 - It'll Get You/Lazy Blues					
19512 - Moon Mist					
19514 - I'm a Lonesome Little Mamma					
19552 - Just for Old Tomes' Sake					
19843 - What Could Be More Sweeter Than You?/Sleepy					
Time Gal					
19850 - Five Foot Two, Eyes of Blue/Don't Wait Too Long					
19858 - Camel Walk/Everybody Stomp					
19866 - Swamp Blues					
19930 - Just Around the Corner					
19984 - Weary of Waiting for You					

- 20023 - Slippery Elm
 20126 I'm Walking Around in Circles
 20142 - For My Sweetheart/Tell Me You Love Me
 20147 - While the Years Go Drifting By/That's Annabelle
 20285 - Hello Bluebird/Hugs and Kisses
 20290 - Beside a Garden Wall
 20300 - Song of the Wanderer
 20337 - I Don't Mind Being All Alone
 20598 - Who'll Be the One?
 20644 - The Whisper Song

TUNEFUL TIPS

The following article, taken from The New Phonogram for November, 1906, will undoubtedly be helpful to those who wish to undertake Edison adjustments.

- o O o -

Mechanical Information

Some time ago a PHONOGRAF reader at Chicago asked a number of questions referring to the matter of oiling and otherwise caring for an Edison Phonograph. The questions are similar to those being occasionally asked by others; consequently we are printing below the replies made by the assistant superintendent of our factory:

In regards to the parts that need oiling in the Phonograph, they are those parts which are moving, as in any other machine - the bearings of the shafts, both on top of the machine and in the motor; the back rod on which the diaphragm arm slides, and the main shaft screw on which the feed nut travels.

As to how often it needs oiling, your own judgment should determine this. As long as there is a slight amount of oil in the bearings they need not have any more. The mainspring is graphited here in the factory and this should last quite a long while; as long as the main spring unwinds evenly, without any jumping, it shows that it is properly lubricated.

In regard to your Record slowing up, or rather your mandrel slowing up in the center of almost every Record, this would tend to denote that there is a bind in the travel of your diaphragm arm at this point. We would judge that the trouble might be in the feed nut or the thread of the main shaft. If you would let the arm down and feed it across, holding your finger very lightly on the feed nut spring, you could feel whether there was any roughness in the thread of the main shaft. Sometimes rust accumulates in these threads and makes considerable friction at that point, which would cause your trouble. There can be no other reason for slowing up at one point every time. We think if you examine this closely you will find the trouble.

If the humming noise in your motor is appreciable when the cabinet is closed, then there is some part which is fastened to the motor frame that touches the top part of the machine. This motor frame is suspended between spiral springs to neutralize the vibrations in the same and not transmit them to the top plate of the machine. Possibly your starting lever, when thrown over to start the machine, touches the side or end of the slot through which it comes. This would cause the trouble you speak of. Or, the crank may be touching the thimble hole in the cabinet. If neither of these two parts are causing the trouble, we would suggest that while your machine is running you take hold of the motor frame with the cabinet opened up, and twist it around a little on the springs and see if this overcomes the hum. If you find that it does, then one

7.

of the screws which goes through the springs probably touches in the hole of the motor frame where it passes through. These screws, which pass through the spiral springs and which screw into the top plate of the machine, should not touch any part of the motor frame casting, as if they do they will transmit all the vibrations of the motor frame casting to the top part of the machine and cause the humming noise which you speak of.

Berliner Gramophone Instructions (continued)

We conclude the text of the Berliner Instruction Booklet furnished to us by George Blacker. Readers will certainly find this section interesting, if not entertaining!

General Remarks

The standard velocity of the centre turn table for 7-inch plates is about 70 revolutions a minute. A more rapid motion will raise the pitch of and sharpen the sound; a slower motion will deepen the same. First get the speed and then place the reproducer and needle into the outer groove or the next one.

The needle points should be firmly set, and must not be removed until worn off. Change needles frequently, whenever the results are unsatisfactory, but never put back a needle once used; always substitute with new ones. If a needle once used is returned, there is a sharp edge on it that will cut the groove and spoil the record. The cost of the needle points is trivial.

If then another record plate is taken it may occur that, its groove being of a different width than the last, the somewhat worn needle point will not fit at once, and the reproduction will be less pure than if a fresh needle was inserted.

If a magnifying glass of about 4 diameter power and a small Kansas oilstone be handy, the worn needles can be easily reground to the rounded point of a darning needle. In fact, the broken-off ends of darning needles ("Thorpes", no. 14), which are of the same thickness as our standard needles, are excellent substitutes.

Very thick points give a louder tone, but will gradually wear the plates; thin needles will give a weak sound.

The rubber tubing around the center of the springs will, like all rubber, lose its elasticity in the course of time, and produce a thin tone; it must then be replaced by a similar tubing of the same quality, i.e., a firm gray rubber for the sound spring and a soft quality for the upper or adjusting spring.

When the machine is out of use it is advised to raise the turn-table out of contact with the small rubber friction wheel, by placing a piece of card board or small washer under the turn-table. This will prevent the friction wheel from becoming indented by the continuous depression.

When light rolling sounds are heard from the machine, they may be due to various causes. Either the fly-wheel rests too loosely in its pivot points or the centre table may have received a knock and does not run true.

In the case of light rattling or singing metallic sounds, they are always due to loose contacts or loose screws, or chips may have found access into the soundbox, or light articles may lie loose on the table near by, or the adjusting level may touch a metallic bearing.

Hangings and carpets deaden the sound from the horn; turning the latter close against a wall, a mirror

or window, door, wooden partition, or against the corner of a room, will heighten the effect and in particular will enable the person turning the machine to hear it well.

Oil the revolving bearings occasionally, but be careful that no oil touch the rubber friction wheel or other rubber parts, because they would gradually soften. If the pulley cord is worn, replace it by a similar one drawn pretty firmly, but never too tight; do not use silk-covered rubber cord, but always cotton covered, and you may rub the latter with beeswax or rosin.

The centre turn-table is adjustable up and downward by a screw underneath the baseboard. The table should just compress the rubber friction wheel, but should rest and turn on the adjusting screw underneath the baseboard.

The fly-wheel must be nicely adjusted and the pivot screws set by the small screws on the side. It should have free motion enough without rattling.

When sound is reproduced from original zinc etchings, "personal plates", only perfect needle points must be used, and with delicate etchings they ought to be changed after every second reproduction, or reground.

Our sound-records stand any climate, and no special care is required in handling them.

Some of the hand wheels have two extra pulleys for the application of power, but special electric motor gramophones have also been designed. See that the shaft of this wheel fits loose enough between the two leather washers.

Printed sound-records adapted for the purpose of studying sound curves and catalogues of plates will be published from time to time.

As quickly as expedient, gramophone recording offices will be established, which will enable you to have your own voice, and the voices of your friends and relatives, taken. Copies of such personal records can be furnished ad libitum.

The sounds can be heard through the teeth. To get the best results procure a stick, preferably bamboo, as thick as a pencil and about 10 inches long, tie a darning needle to one end, stop the ears with cotton wads, put the other end between the teeth and press the needle lightly into the revolving groove. If too loud or harsh interpose a piece of soft rubber tubing at the top, which press firmly between the teeth.

A violin or similar instrument held against this top will render the sound very loud.

Persons hard of hearing should use large single ear-tubes.

Through the ear-tubes the gramophone is stimulating and invigorating to the hearing, and is considered beneficial treatment for people afflicted with bad hearing.

With each machine at least 50 needle points are given.

If your sound box or apparatus should ever need readjusting and you are unable to accomplish it, we or our agents will do so free, on the payment of express charges.

The underlying principles of sound reproduction with stylus and diaphragm, as later embodied in the gramophone, were elaborated before the invention of any other talking machine. For a full account of the invention and its relation to others see the "Journal of the Franklin Institute" of June, 1888.

BERLINER GRAMOPHONE CO.,
1026 and 1028 Filbert Street
Philadelphia, Pa.

NOTE.— Extra needles, 25¢ per 100;
Single Records, 50¢ each.

Send us your new address, so that latest catalogues of

plates or other printed matter may be mailed to you.

June 1, 1896.

JOHN McCORMACK
by John Buscemi
(continued)

Continued in this issue is the numerical listing of McCormack's Victor Records. The column at the right indicates the double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seal Records.

64796 - My Irish Song of Songs	772
64803 - Calling Me Home to You	750
64814 - When You Look in the Heart of a Rose	778
64818 - First Rose of Summer	762
64825 - Roses of Picardy	748
64837 - That Tumble-Down Shack in Athlone	785
64838 - Only You	777
64860 - Your Eyes Have Told Me So	787
64878 - The Barefoot Trail	741
64900 - Thank God for a Garden	786
64901 - Honour and Love	765
64913 - When You and I Were Young, Maggie	781
64925 - 'Tis an Irish Girl I Love and She's Just Like You	784
64926 - The Next Market Day (2) A Ballynure Ballad	743
64962 - Beneath the Moon of Lombardy	748
64976 - Somewhere	782
64982 - Learn to Smile	762
64994 - Little Town in the Ould County Down	772
66012 - Rose of My Heart	779
66024 - The Road That Brought You to Me	779
66028 - Sweet Peggy O'Neil	784
66080 - Wonderful World of Romance	774
66096 - Oh, Sleep! Why Dost Thou Leave Me?	749
66109 - Three O'Clock in the Morning	787
66112 - Mother in Ireland	785
66122 - Jesus, My Lord, My God, My All	773
66146 - The Kingdon Within Your Eyes	757
66162 - Remember the Rose	918
66163 - Sometime You'll Remember	918
74157 - Killarney	6199
74158 - Come Back to Erin	6201
74166 - The Snowy Breasted Pearl	6201
74175 - Molly Bawn	6206
74184 - Has Sorrow Thy Young Days Shaded?	6206
74204 - Drink to Me Only With Thine Eyes	6197
74218 - Carmen - "Il fior che avevi a me"	
	(originally 88216)
74219 - L'Elisir d'Amore - "Una furtiva lagrima"	6200
	(originally 88217)
74220 - Faust - "Salve, dimora" (originally 88230)	6204
74221 - Daughter of the Regiment - "Per viver vicino"	6203
	(originally 88245)
74222 - La Bohème - Racconto di Rodolfo	6200
	(originally 88218)
74223 - Lucia di Lammermoor - "Fra poco a me ricovero"	6196
	(originally 88215)
74224 - Lucia - "Tu che a Dio spiegasti l'ali" (88249)	6196
74232 - Ah! Moon of My Delight	6197
74236 - Kathleen Mavourneen	6199
74237 - The Irish Emigrant	6207
74242 - She is Far From the Land	6207
74243 - An Evening Song	6205

(to be continued)

COLLECTORS' RECORDS

M. Bryan

In this department I have tried to suggest records which do turn up with some frequency. This time, however, the record discussed must be extremely obscure and difficult to obtain. In addition, it was not an American release which makes it doubly hard for most of our readers to locate. In spite of this, the artist, as well as the record itself, is of such significance that it should be on everyone's want list!

The disc was first brought to my attention by "Our Man in Canada," Jim Tennyson. He recently came across a 1915 Victor catalogue with Canadian section, bearing the following announcement:

Col. John A. Joyce
"Laugh and the World Laughs with You,
Weep and You Weep Alone"

The late Col. John A. Joyce, author of these lines which are known the world over, has left us a legacy to his friends and many admirers of his writings, a splendid Victor Record of three of his best known poems, including the lines above, recited by himself in his characteristic style.

Col. Joyce who was a veteran of the Civil War was born in Ireland but made his home in the United States. He was a well known personage in the city of Washington D.C. where he died recently. A few years ago Col. Joyce recorded a number of his own compositions in the laboratory of Mr. Emile Berliner in Washington where Berliner's Gram-o-phone — the original Victrola — first saw the light of day.

10-inch Double-Sided -- Price 90¢

- 216001 - Love and Laughter (Laugh and the World...)
 - 1) There's No Pocket in a Shroud
 - 2) The Leaves are Falling

This tantalizing bit of information brings all sorts of questions to mind about the record (which neither Jim nor I possess). First of all, is the announcement accurate? Did Berliner record ten-inch masters while still doing business in the U.S.? If so, when was it recorded? Did other masters get taken to Canada? Was the record announced at the beginning? Perhaps some of these questions, as well as others, could be answered by someone who owns a copy of the record.

I was intrigued by the artist as well, and decided to try to locate information on him. I received a shock when I turned to H. L. Mencken's New Dictionary of Quotations and found that "Laugh and the World Laughs with you" was credited to Ella Wheeler Wilcox!

After thorough searches through many volumes in the library devoted to American poets and authors, I finally found a healthy entry in American Authors 1600-1900 by Messrs. Kunitz and Haycroft. Since their biographical sketch gave many details of the good colonel's colorful career, I have decided to quote the article entirely.

Joyce, John Alexander - (July 4, 1842 --?) versifier and essayist was born in Ireland, his father and mother being respectively eighteen and fifteen at his birth. They brought him to the United States in 1846 and settled first in New York State, then in Kentucky, and finally in Virginia (now West Virginia). He attended the Roman Catholic schools until 1854, when he

ran away and for two years was a tramp, part of the time a Mississippi River pilot. In 1856 he returned to Kentucky and went to school there until 1859. In 1860 he was certified as insane, and spent three months in the Kentucky State Asylum. Recovering his senses, he enlisted in the Union Army and served through the Civil War in the Kentucky infantry, being mustered out in 1865 as lieutenant colonel. He became a teacher in Iowa, then a tax collector, then studied law in Dubuque, being admitted to the bar in 1866. After three years as a clerk of the Internal Revenue office in Washington, he was transferred to St. Louis as supervisor. In 1874 he made a trip to the Pacific Coast, his account of which in his autobiography gives interesting data concerning the West at this period. In 1875 he was convicted for conspiracy in a whiskey fraud and served two years in the Missouri State Penitentiary, being pardoned in 1877. He claimed to have been the victim of anti-Grant politicians, and this may have been true, since throughout his term he acted as deputy warden!

His later years were spent in Washington, and the date of his death is unknown. Joyce was a writer of voluminous bad verse, and would long ago have been forgotten had he not made claim to authorship of "Laugh and the World Laughs with You" written by Ella Wheeler Wilcox. He declined to accept any proof to the contrary, and doubtless quite sincerely believed that Mrs. Wilcox had stolen the verse from him.

There you have it -- an unusual Berliner recording and a likewise unusual recording artist. I would venture to say that few others who made records could have equaled the illustrious, if not notorious, life of Col. Joyce!

(This is the end of GRAPHIC issue #6)

THE VICTOR PURPLE SEAL SERIES

By William R. Bryant
with Ted Fagan

The Victor Purple Seal series, comprising the 60000 (10") and 70000 (12") numerical blocks, have long fascinated me. Single-faced and priced above the "common" black seal issues, the Purple Seal issues contain performances and recitations by some of the most important names of the years from about 1910 to 1920. We find a poet (Riley); explorers (Shackleton and Peary); a well-known pianist (La Forge); noted concert artists, both vocal and instrumental; renowned concert orchestras (Herbert's and the Russian Imperial Court Balalaika Orchestra); operatic artists; actors; and some of the top musical-comedy and vaudeville headliners of the era. Virtually all types of music are represented, so the two series are likely to appeal to anyone interested in recordings of that vintage.

The first installment, the 60000 series, is based on a list which appeared in the American Record Guide several years ago. We have added some additional material gleaned from other sources, such as matrix numbers. Take numbers are added when known. The dates of deletion from the catalog should serve as a guide to the relative rarity of each item. It should be noted, though, that deletion of a title from the 60000 series does not necessarily mean that it was no longer available. Some, such as the Lauder items, were simply

transferred to the Blue Seal 45000 (10") series which was double-sided, and continued on the market in the new format. When a recording was reissued in this manner, the number of the Blue Seal counterpart is listed after the title.

There is an unusual instance of renumbering included. Very rarely did Victor promote a record from a cheaper to a more expensive numerical series; if any change was made, it was usually a demotion toward a cheaper block. However, with the first three recordings of Blanche Ring, we find that they were originally issued as cheaper Black Seals and soon promoted to the more expensive Purple Seal classification. One other instance of renumbering should be noted: the four titles by the Russian Imperial Court Balalaika Orchestra that were demoted to Black Seal status as 18058 and 18060. The numbers of the less expensive Black Seal issues are likewise listed after the titles.

The authors would be indebted to any reader who could supply some of the missing take numbers, or any data not otherwise included. Mr. Fagan is currently engaged in compiling a research tool that will be of great value to all collectors: a complete listing of all recordings made by Victor from 1900 to 1940, listed by matrix number. The discs will be cross-indexed by recording session, catalogue number, artist, and title. More information will be forthcoming about this work when it's published.

(Listing begins on page 11.)

A reader inquires about a Columbia cylinder of "Du, du liegst mir im Herzen" by Jules Levy; specifically, he'd like to know the catalogue number for it. If you have a copy of the 1897 Columbia catalogue reprint, you've seen this notice:

LEVY,
The World's Greatest Cornetist.
The finest, most distinct and most perfect cornet records in existence.
Special list accompanies this Catalogue.

Unfortunately, we didn't have a copy of this special supplement. Nevertheless, we found that Jim Walsh included this list in a HOBBIES article entitled "Virtuosos of the Cornet" in February, 1959.

The list of records, which apparently were not given catalogue numbers, is as follows:

- A. The Blue Bells of Scotland
- B. Hearts
- C. The Palms
- D. The Old Folks at Home
- E. Nearer, My God, to Thee
- F. The Star Spangled Banner and Yankee Doodle
- G. Ben Bolt
- H. Then You'll Remember Me
- I. Say Au Revoir But Not Good-Bye
- K. Du Du
- L. My Country 'Tis of Thee
- M. Alice, Where Art Thou?
- N. Home, Sweet Home

What We Did on Our Summer Vacation

Your editor took the advice of Horace Greeley last June and headed westerly - destination unknown. To my dismay I found the record hunting no better. Luck was with me on occasion, but generally speaking the prices were too high and the selection poor. It is not uncommon nowadays to find the most ordinary of 78s priced at a dollar each.

The fourth day of our journey found us somewhere in western Ohio. It was soon discovered that Richmond, Indiana was only a few hours away, so why not...?

The hotel clerk in Richmond assured us that the old Starr Piano Company buildings were still standing and he headed us in their direction. An abandoned lane took us away from a busy thoroughfare and towards the old factory. At first we saw the end of just one building with the letters S-T-A-R-R across the top. But to our amazement we found a huge (by our standards!) complex of half a dozen or so buildings. The entire plant was much larger than we had expected.

The buildings are completely empty; only the sounds of pigeons pervade the eerie stillness. We later learned that Mercury Records vacated the plant just a few years ago for a more modern facility on the outskirts of Richmond.

The following morning we visited with Henry (we think) Gennett. We learned from him that his grandfather bought the piano business which had originally been founded by the Starr family of Indiana. The control of the company eventually passed to his three sons, Fred, Harry and Clarence. It was under their leadership that Starr Phonographs and Gennett Records were made.

Mr. Gennett told us that the company's failure was due in large measure to the short-sightedness of Harry Gennett. Apparently he wasn't able to see the possibilities in converting the plant to the manufacture of other products. As an example, Starr's cabinet shop was extremely skilled and therefore reasonably renowned. Someone, perhaps the government, inquired into the feasibility of producing a quarter million foot lockers. Harry turned them down, declaring Starr was in the business of making pianos. Another local concern leased factory space at Starr, built a number of the required lockers, and made a substantial amount of money.

In the early thirties Starr tried producing an electric refrigerator, the "Starr Freeze." According to Mr. Gennett, the company was unable to meet the demand for them due to antiquated manufacturing processes, and the product was dropped. Perhaps the height of shortsightedness occurred during the War when Harry turned all record matrices over to a scrap drive.

The Starr Piano Company remained in business, we were startled to learn, until 1952. Under the direction of Harry Gennett it was still turning out pianos. (We wouldn't dare repeat what his nephew had to say regarding the quality of the instruments from this period!)

The top two Kodaks which accompany this article were snapped upon the entrance to the grounds. By the way, the "no trespassing" sign you see was posted by the defunct Starr Piano Co. These two pictures do not convey the actual size of the plant. We regret that the snapshot taken at the far end of the factory was not satisfactory enough to reproduce. It was at the other end of the plant where the building used for re-

(concluded page 17)

VICTOR TALKING MACHINE COMPANY

60000 Series

<u>catalog number</u>	<u>matrix no. and take</u>	<u>artist</u>	<u>title</u>	<u>recorded</u>	<u>deleted</u>
60000	B-8449-1	Lauder	I've Something in the Bottle for the Morning (Fu' th' Noo') (45205-A)	12-12-09	1-22-23
60001	B-8462-2	Lauder	I Love a Lassie (My Scotch Bluebell) (45212-A)	12-12-09	1-22-23
60002	B-8446-1	Lauder	Stop Your Tickling, Jock! (45197-A)	12-12-09	1-22-23
60003	B-8447-1	Lauder	Tobermory (45206-A)	12-12-09	1-22-23
60004	B-8463-1	Lauder	Wearing Kilts (That's the Reason Noo I Wear a Kilt) (45206-B)	12-12-09	1-22-23
60005	B-8464-1	Lauder	Hey! Donal (45207-A)	12-12-09	1-22-23
60006	B-8465-1	Lauder	A Trip to Inverary (45207-B)	12-12-09	1-22-23
60007*	B-8468-	Lauder	Rise Up Early in the Morning	12-12-09	
60008	B-8469-1	Lauder	Mr. John Mackay (45195-B)	12-12-09	1-22-23
60009	B-8470-1	Lauder	I've Loved Her Ever Since She Was a Baby (45212-B)	12-12-09	1-22-23
60010	B-8474-1	Lauder	Queen Among the Heather (45208-A)	12-12-09	1-22-23
60011	B-8475-1	Lauder	Bonnie Leezie Lindsay (45208-B)	12-12-09	1-22-23
60012	B-8617-1	Marsh	My Hero (Oscar Strauss) (from "A Chocolate Soldier") (45193-A)	2-21-10	1-22-23
60013	B-8700-2	Bayes	Has Anybody Here Seen Kelly? (Murphy- Letters)(from "The Jolly Bachelors")	3-7-10	1-1-20
60014	B-8703-1 & 2	Norworth	College Medley (Parody on College Songs) (Norworth)	4-25-10	1928
60015	B-8073-2	Ring	Billiken Man (Gideon) (5731)	6-24-09	11-1-15
60016	B-8074-2	Ring	I've Got Rings on My Fingers (Weston-Scott) (5737)(45188-A)	6-24-09	1-22-23
60017	B-6914-3	Ring	Yip! I Adee! I Aye (Cobb-Flynn) (5692)(45188-B)	3-20-09	1-22-23
60018	B-8663-2	Lauder	Killiecrankie (45211-A)	2-25-10	1-22-23
60019	B-8709-2	Bayes	Daffydills (Bayes-Norworth)	3-14-10	11-1-15
60020	B-8707-2	Norworth	Back to My Old Home Town (Bayes- Norworth)	3-14-10	1-1-20
60021	B-8661-1 & 2	Lauder	Jean MacNeil (45213-A)	2-25-10	1-22-23
60022	B-8888-3	Norworth	Sadie Grady (Bayes-Norworth)	4-?-10	5-1-13
60023	B-8791-4, 5 & 6	Bayes	That Lovin' Rag (Smalley-Adler)	6-15-10	11-1-15
60024	B-9310-3	Ring	Nora Malone (Von Tilzer-McCree)	7-21-10	11-1-15
60025	B-9308-3	Ring	The Top o' the Morning (Hobart-Hein)	7-21-10	11-1-15
60026	B-9380-1	Lemmoné	The Spinning Wheel (Spindler)	8-26-10	1-1-20
60027	B-9377-2 & 3	Lemmoné	Andalouse (Emile Pessard)(Maurice Lafarge, pianoforte)	11-7-10	1-1-20
60028	B-8458-1	Lauder	Wee Jean MacGregor (45211-B)	12-12-09	1-22-23
60029	B-9379-2 & 3	Lemmoné	Distant Voices (Lemmoné) (45194-B)	11-9-10	1-22-23
60030	B-9632-2	Norworth	For Months and Monthe and Months (Norworth)	11-8-10	3-1-17
60031	B-9679-4	Marsh & Vic.	Italian Street Song (from "Naughty Lt. Opera Co. Marietta") (Victor Herbert) (45181-)	12-5-10	1-1-20

60032	B-9735-1	Ring	Come, Josephine, in My Flying Machine (Bryan-Fischer)	12-12-10	4-1-15
60033	B-9376-2	Lemmoné	The Butterfly (Kohler) (Frank Lafarge, pianoforte)	11-7-10	11-1-15
60034	B-4330-6 & 7	Sassoli	Menuett (Hasselman) (45194-)	12-12-10	1-1-20
60035	B-9979-1	Russian Or.	Remembrance of Gatshina (Andreef) (18060-A)	2-20-11	3-1-17
60036	B-9998-1	Russian Or.	On the Wings of Song (Mendelssohn) (18060-B)	2-20-11	3-1-17
60037	B-9050-4	Marsh	Printemps (Stern)	2-23-11	3-1-17
60038	B-9996-1	Russian Or.	Serenade Falet (18058-A)	2-20-11	3-1-17
60039	B-9978-1	Russian Or.	Toreador et Andalouse (from "Bal Costumé") (Rubinstein) (18058-B)	2-20-11	3-1-17
60040	B-10023-2	Marsh & Vic. Lt. Opera Co.	"Beautiful Lady" Waltz (from "The Pink Lady") (McClellan-Caryll) (45193-B)	3-2-11	1-1-20
60041	B-10224-2	Bayes	Strawberries (from "Little Miss Fix It") (Bayes-Norworth)	4-24-11	4-1-15
60042	B-10264-1	Cohan	Life's a Funny Proposition After All (Cohan)	5-4-11	1928
60043	B-10268-1	Cohan	You Won't Do Any Business If You Haven't Got a Band (Cohan)	5-4-11	11-1-15
60044	B-10271-1	Cohan	I'm Mighty Glad I'm Living, That's All! (Cohan)	5-4-11	1-1-20
60045	B-10266-1	Cohan	I Want to Hear a Yankee Doodle Tune (Cohan)	5-4-11	4-1-15
60046	B-11093-2	Herbert Or.	Spring Song (Mendelssohn) (45186-) (Note: a later take 6 used on 45186.)	10-12-11	1-1-20
60047	B-11094-2	Berbert Or.	Pas des Amphores	10-12-11	5-1-13
60048	B-10490-1	La Forge	The Butterfly (Grieg, Op. 43, No. 1)	5-23-11	1-1-20
60049	B-10267-1	Cohan	Hey There! May There (Cohan)	5-4-11	4-1-15
60050	B-10549-1 & 8	Herbert Or.	The Rosary (Nevin) (45187-A, take 8)	6-19-11	1-1-20
60051	B-10569-3	Herbert Or.	Melody in F (Rubinstein) (45052-B)	6-24-11	1-1-20
60052	B-10272-1	Cohan	The Small Town Gal (from "Fifty Miles From Boston")	5-4-11	4-1-15
60053	B-10586-3	Herbert Or.	Woodland Sketches (Op. 51) (MacDowell) (1) At an Old Trysting Place (2) To a Wild Rose (45187-B)	6-23-11	1-1-20
60054	B-10587-1 & 4	Herbert Or.	Yesterthoughts (Herbert, Op. 37)	6-3-11	4-1-15
60055	B-8330-	Marsh	With Verdure Clad (from "The Messiah") (Haydn)	7-14-11	1-1-20
60056	B-10573-4	Herbert Or.	Venetian Love Song (Canzone Amorosa from "Suite Romantique") (Nevin) (45054-A)	6-21-11	3-1-17
60057	B-8425-	Marsh	Within a Mile of Edinboro' Town (Hook) (45253-A)	9-22-11	1-1-20
60058	B-10426-4	Marsh & Dunlap	Welcome, Pretty Primrose (Pinsuti) (45192-B)	6-2-11	1-22-23
60059	B-11069-2	Marsh	The Melody of Love (Waltz Air from "Gypsy Love") (Lehár)	10-10-11	1-1-20
60060	B-11129-1	MacDonald & Werrenrath	Two Little Love Bees (from "Spring Maid") (Reinhardt)	10-23-11	1-22-23

60061	B-11128-1	MacDonald & Lyric Quar.	Day Dreams, Visions of Bliss (from "Spring Maid") (Smith-Reinhardt) (45189-B)	10-23-11	1-22-23
60062	B-10143-4 & 6	Marsh	Amoureuse Waltz (Ferandy-Berger)	9-22-11	3-1-17
60063	B-9733-	La Forge	Souvenir de Vienne	5-23-11	5-1-13
60064	B-11218-1	Hambourg	Papillon (Butterfly) (Popper, Op. 3, No. 4)	11-9-11	3-1-14
60065	B-11217-1	Hambourg	Traumerei (Schumann, Op. 15, No. 7)	11-9-11	1-1-20
60066	B-11139-2	Marsh	To the Land of My Own Romance (I Have a Dream, by Night, by Day) (from "The Enchantress") (Smith-Herbert)	11-14-11	11-1-15
60067	B-11078-5	Herbert Or.	"CARMEN" Suite - No. 2, Intermezzo (1st Entr'acte)	10-14-11	3-1-17
60068	B-11140-3	Marsh	Just a-Wearyin' for You (Stanton-Jacons-Bond) (45090-)	10-26-11	1-1-20
60069	B-11232-2	Marsh	The Maids of Cadiz (Delibes)	11-2-11	3-1-14
60070	B-11000-5	Kimball	TOSCA - "Vissi d'Arte" (Act 2) (Puccini)	9-22-11	11-1-15
60071*	?	Herbert Or.	Petite Valse (Note: There is a "Petite Valse a Pablo Casals" by Victor Herbert on 'cello with piano by Rosario Bourdon, but it was issued on Red Seal 64240.)	1-25-12	---
60072	B-11821-3	Werrenrath	NATOMA - Serenade (When the Sunlight Dies) (Act 1) (Redding-Herbert) (Directed by Victor Herbert)	4-3-12	11-1-13
60073	B-12046-3	Marsh	(1) The Birth of Morn (Dunbar-Leoni) (2) Rose in the Bud (Barrows-Forster)	6-11-12	1-1-20
60074	B-12107-4	Herbert Or.	CAVALIERIA RUSTICANA - Intermezzo (Mascagni) (45186-)	6-26-12	1-1-20
60075	B-11977-1	Riley	Little Orphant Annie (from "After-whiles") (Riley) (45190-A)	4-29-12	1-22-23
60076	B-11978-1	Riley	The Raggedy Man (from "Rhymes of Childhood") (Riley) (45190-B)	4-29-12	1-22-23
60077	B-12269-1	Marsh	Obstinatior (in French) (H. de Fontenailles)	7-24-12	11-1-13
60078	B-12268-4 & 8	Marsh	Songs My Mother Taught Me (from "Gypsy Melodies") (Dvorak, Op. 55, No. 4)	10-11-12	11-1-15
60079	B-12457-1	Hinkle	From the Land of the Sky-Blue Water (from "Four American Indian Songs") (Cadman, Op. 45, No. 1) (45184-A)	10-2-12	1-1-20
60080	B-12257-4	Herbert Or.	BABES IN TOYLAND - The Toymaker's Shop (Herbert)	6-28-12	1-1-20
60081	B-12182-2	Kimball	Oh, Come with Me in the Summer Night (Op. 21, No. 2)	7-15-12	11-1-13
60082	B-11170-7	Hinkle	When the Roses Bloom (In the Time of Roses) (Reichardt) (45184-B)	10-3-12	1-1-20
60083	B-12435-	Murphy	The Birthday of a King (Neidlinger)	9-30-12	1-1-20
60084			Not Used		
60085	?	Herbert Or.	First Arabesque (Debussy)	6-2-11	3-1-16
60086	B-10572-3	Herbert Or.	Al Fresco Intermezzo (Herbert)	6-21-11	3-1-16
60087	B-10568-1	Herbert Or.	Intermezzo (from "Mlle. Rosita") (Herbert)	6-20-11	11-1-15
60088	B-12252-2	Herbert Or.	Babette Sextette, "The Once was an Owl" (Herbert)	6-26-11	11-1-15

60089	B-11103-1	Herbert Or.	They Were Irish (from "Little Nemo") (Herbert)	10-14-11	3-1-16
60090	B-12527-1	Janis	Fascinating Base-Ball Slide (Janis)	10-22-12	3-1-16
60091	B-12529-1	Janis	Fo' de Law'd's Sake Play a Waltz (from "The Slim Princess") (Janis) (45191-A)	10-22-12	1-22-23
60092	B-12270-2	Marsh	Chanson Provencale (Eva dell'Acqua)	11-7-12	4-1-15
60093	B-12528-1	Janis	When Antelo Plays the Cello (Janis) (45191-B)	10-22-12	1-22-23
60094	B-12811-1	Lauder	Same as His Faither Was Before Him (Terry-Wells) (45205-B)	1-18-13	1-22-23
60095*	?	Riley	(1) A Life's Lesson (2) In the Dark (Riley)	?	
60096	B-12860-6	Marsh & Dunlap	TALES OF HOFFMANN - Barcarolle (Offenbach) (45181-)	1-29-13	1-1-20
60097	B-12821-4	Victor Op. Trio	FAUST - Prison Scene (Part 3) (Gounod) (45182-)	1-29-13	1-1-20
60098	B-12822-2	Marsh	AIDA - O patria mia (Verdi)	1-22-13	1-1-20
60099	B-12184-3	Kimball	Spring Song (Fruhlingslied) (Weil, Op. 10, No. 2)	9-27-12	4-1-15
60100	B-13026-1	Marsh	Little Grey Dove (Bowles-Saar)	3-28-13	4-1-15
60101	B-13178-2	MacDonald	Sweethearts (from "Sweethearts") (Smith-Herbert)	4-22-13	1-22-23
60102	B-13177-3	MacDonald & Werrenrath	The Cricket on the Hearth (from "Sweethearts") (Smith-Herbert)	4-25-13	1-22-23
60103	B-13416-2	Marsh	His Lullaby (Healy-Jacobs-Bond) (45090-)	6-11-13	1-1-20
60104	B-13221-2	Marsh	Twickenham Ferry (Marzials) (45253-B)	5-1-13	3-1-17
60105	B-11122-1	Lauder	Roamin' in the Gloamin' (Lauder) (45209-A)	10-18-11	1-22-23
60106	B-12813-1	Lauder	The Wee Hoose 'Mang the Heather (Lauder-Wells) (45209-B)	1-18-13	1-22-23
60107	B-12810-1	Lauder	She's the Lass for Me (Lauder) (45210-B)	1-18-13	1-22-23
60108	B-14037-2	Murphy &	LA BOHEME - Ah, Mimi, tu piu non torni (Puccini) (45182-)	11-5-13	1-1-20
60109	B-12436-6	Murphy	Beam from Yonder Star (Forster Bullard)	11-5-13	3-1-17
60110	B-12809-1	Lauder	Trixie from Dixie (Lauder) (45210-A)	1-18-13	1-22-23
60111	B-14234-2	Hinkle	Dreaming of You (Spaeth-Lehar)	12-22-13	3-1-16
60112	B-15292-1	Bayes	We Take Our Hats Off to You, Mr. Wilson! (Merrill)	10-21-14	3-1-16
60113	B-14210-3	Bayes	Good Ship Mary Ann (Kahn-Le Boy)	1-22-14	3-1-17
60114	B-14209-3	Bayes	You Can't Get Away from It (Jerome-Schwartz)	1-22-14	3-1-17
60115	B-14206-4	Bayes	Harmony Baby (Bayes-Kleinecke)	1-22-14	3-1-17
60116	B-14412-1	Marsh	My Ain Countrie (Demarest-Hanna) (45183-)	2-4-14	1-1-20
60117	B-14366-1	Bayes	All Aboard for Dixieland (unpublished)	1-22-14	-----
60118	B-14799-2	Romaine & MacFarlane	Oh Gustave (from "The Midnight Girl") (Paulton-Briquet-Philipp)	5-5-14	3-1-16
60119	B-14800-2	Romaine	The Castilian Maid (Moore-Lehmann)	5-5-14	3-1-16

60120	B-13967-3	MacFarlane	Look in Her Eyes (Rourke-Kern) (Sung by Mr. MacFarlane with great success in "Miss Caprice")	5-5-14	1-1-20
60121	B-14964-3	MacFarlane	When It's Night-time Down in Burgundy (Bryan-Paley)	7-6-14	1-22-23
60122	Romaine	THE MIKADO	- Yum Yum's Song, "The Moon and I"		
60122	B-15006-1, 2	Romaine	THE MIKADO - Yum Yum's Song, "The Moon and I" (Gilbert-Sullivan)	6-14-14	1-1-20
60123	B-15045-2	MacFarlane	Can't You Hear Me Calling, Caroline (Caro Roma) (45185-A)	7-6-14	1-1-20
60124	B-15150-2	Romaine	Absent (Glenn-Metcalf)	8-26-14	1-1-20
60125	B-14801-2	MacFarlane	That's an Irish Lullaby (Too-ra-loo- ral) ("Shameen Dhu") (45185-B)	5-5-14	1-1-20
60126	B-15236-2	Marsh	The Last Rose of Summer (Moore) (45183-)	10-1-14	1-1-20
60127	B-15293-2	Bayes	I Work Eight Hours, Sleep Eight Hours, That Leaves Eight Hours for Love (Ted Snyder)	10-21-14	1-1-20
60128	B-14232-2	Hinkle	A Birthday (Rossetti-Woodman)	12-22-13	3-1-16
60129	B-15295-2	Bayes	The A.O.H.'s of the U.S.A. (McCarthy-Glogau)	10-21-14	3-1-17
60130	B-15294-1	Bayes	Sunbeam Sal Cobb-Edwards)	10-21-14	3-1-17
60131	B-15007-	Romaine	Serenade ("Sing, Smile, Slumber") (Gounod) (unpublished)	7-6-14	----
60132	B-15537-3	MacFarlane	A Little Bit of Heaven ("Shure They Call It Ireland") (from Olcott's "Heart of Paddy Whack") (Brennan-Ball)	12-21-14	1-22-23
60133	B-15536-5	Romaine	The Grey Dove (from "Chin Chin") (Caldwell-Caryll)	12-21-14	1-1-20
60134	B-15658-1	MacFarlane	Dreamy Eyes (Anita Owen)	2-2-15	1-1-20
60135	B-15534-6	Romaine	My Skylark Love (Barcarolle) (Bowles-Denni) (45192-A)	2-2-15	1-22-23
60136	B-15646-1	MacFarlane	Fair Moon (from "H.M.S. Pinafore") (Gilbert-Sullivan)	1-29-15	1-1-20
60137	B-16024-2	MacFarlane	Irish Eyes of Love (from "The Heart of Paddy Whack") (Killalea-Ball)	5-14-15	1-1-20
60138	B-17189-1	Lauder	The British Bulldog's Watching at the Door (Lauder) (45213-B)	2-18-16	1-22-23
60139	B-17190-1	Lauder	In the R-O-T-A-R-Y (Lauder) (45195-A)	2-18-16	1-22-23
60140	B-17191-1	Lauder	Mary of Argyle (Jeffrys-Nelson) (unpublished on s.f.) (45256-A)	2-18-16	----
60141	B-16798-2	Lauder	Doughie the Baker (Lauder- MacFadyen) (45196-B)	11-20-15	1-22-23
60142	B-16789-2	Lauder	She is My Rosie (Harper-Lauder) (45197-B)	11-20-15	1-22-23
60143	B-14327-1	Lauder	It's Nice to Get Up in the Mornin' (But It's Nicer to Lie in Bed) (Lauder) (45196-A)	1-15-14	1-22-23
60144	no mx. given	Aleichem	(1) If I Were Rothschild (2) A Joyful Holiday	9-7-15	1-1-20

Gennett



cording was located; it has since been torn down.

At the bottom, left, is a photo of a painted wall from Gennett's heyday. The record bears a blue label complete with title and artist information. We had hoped that the picture would preserve this information! We do recall, however, that the artists were Hart and Shaw.

The final picture is of the home built in residential Richmond by Grandfather Gennett. His grandson reports its cost to have been \$15,000.

(This is the end of GRAPHIC #7)

COLLECTORS' RECORDS

"Why the Difference is in the Tone"

by
M. Bryan

Sample and demonstration records have always appealed to collectors and this collector is no exception. In the winter of 1922 Gennett recorded a disc intended for demonstrating the Starr Phonograph, the text of which is as follows:

In the good old days of yore when King Happiness ruled the world, and the fairies ruled the Emerald Isle, three fairy sisters, Danse, Song and Melodie, were beloved by all. Wherever they passed, joy abounded. The babbling brook would sing and dance for Melodie and the sun fairies on the glistening waves of the lakes would entice them to join their play. But when the moon cast its silvery beams upon the sturdy spruce trees, then all Fairyland gathered in the mighty forest to listen to the three sisters and join in their happiness, dancing, singing and listening to the melodies of the past and present, and fantasies of the future. While the fairies of the spruce trees locked the memories of their pleasure into the grains of the silvery spruce, night after night, month after month, and century after century, until the spruce trees from root to top were filled with beautiful songs without words, waiting and longing to give expression to their inner nature.

Then Fate with her inexorable hand waved progress and civilization onward, and mankind's lack of faith in Fairyland destroyed their beautiful fairyworld, and all that was left was the memories imprisoned in the spruce trees that were silvered by the moonbeams.

For the three sisters had whispered to each tree, "Treasure our memories to your hearts, dear trees. Remember our songs and dances in the silver moonbeams. Keep sacred our thoughts and whisperings, for the day will come when man will turn to you for our dance, melody and song."

And so it came to pass, for Stradivarius, finding the moonbeam in its wood and memories in the fairy music in its soul, sought its aid to build his wonderwork. Beethoven, Mozart, Handel, Liszt, Chopin and Paderewski all found expression in its memory. So also the Starr Phonograph turned to the silvered spruce for the memory-filled, the fairy-laden throat of silvery spruce. And that is why the difference is in

the tone.

Will you not bring happiness to the family through the songs, dances and melodies that pour forth from the singing throat of the Starr Phonograph, made by the Starr Piano Company?

How could any prospective purchaser turn to the Victrola or Grafonola after hearing this message? The speaker, incidentally, is Ernest Hare and he is accompanied during parts of his oration by violin, 'cello and bells (no doubt played by the three fairy sisters themselves!). The grammar and punctuation of the text is as delivered; the letter "s" is sometimes inaudible but assumed.

Except for the words "DEMONSTRATION RECORD" above the Gennett name, the disc bears a standard dark blue label. The demonstration side has no catalogue number and the matrix number 7754 is clearly visible at the end of the grooves. The word "Retail" appears at the bottom of the label.

The reverse of this interesting record is almost as intriguing. The first copy of the record I saw was coupled with a fox trot by Bailey's Lucky Seven, "Mary Dear." This side of the disc bore the catalogue number 4929. ("Mary Dear" was a standard release, coupled with "Who'll Take My Place" and was issued as no. 4929.)

Not long ago I was shown another copy of the demonstration record, but this time the reverse was the Intermezzo from "Cavalleria Rusticana" by the Gennett Symphony Orchestra. The number on this label was 4725, and I assume the selection was originally coupled with something of a similar nature and issued on 4725.

I would gather that the two different couplings of the demonstration record were produced to appeal to two different classes of record buyer. It would be interesting to know if readers are aware of additional examples.

NOTES FROM THE ATTIC...

(The following article, which appeared in the March 17, 1923 issue of The Literary Digest, was contributed by Jim Tennyson)

How to Treat Your Talking-Machine

What to do when your phonograph acts badly, when the tone is scratchy or the pitch is variable, or when the records buckle, and what needle is best to use, are told by a contributor to Conquest (London), in an article on the phonograph, or the "gramophone," as he prefers to call it, following the English usage. This instrument is getting into good musical society; he notes, critics used to turn up their noses at it; but now both they and a considerable portion of the public accept it as capable of affording pleasure and instruction to the most fastidious. Many who possess these instruments, however, fail to get good results from them, and the writer proceeds to tell us why. He says:

Before we can listen to the sounds issuing from the horn of a gramophone several things must happen. If the voice of a singer is to be reproduced, he or she must sing before the recording instrument, a "master record" must be made, duplicates must be prepared from the "master," and duplicate records must reproduce the sound waves which have been inscribed upon them. In each of these stages there are many possibilities of falsification of sound, some of which it is the business of the record maker to avoid, some the work of the gramophone builder, but much we ourselves can avoid

if we take a few simple precautions.

The difference between listening directly to a singer and listening to her notes through the medium of a gramophone record is that in the second instance the sound waves have been recreated. In the recording room the words and music are sung and played into one or more horns which guide the sound waves on to a diaphragm attached to a pivoted lever which carries at its lower end a cutting tool, which makes contact with a heavy disc of wax. During the recording the soft wax disk is kept revolving at a speed of about eighty revolutions a minute, and the cutting tool is made to inscribe in it a groove, intermediate in shape between a "V" and a "U." The groove runs spirally from the outside to the inside of the disk.

The vibrating diaphragm (frequently made of thin glass) is maintained at right angles to the spiral groove, and any vibrations it may pick up are transmitted through the lever of the cutting tool. The result is that the line is made "wavy," the shape and amplitude of the "wave" depending upon the tone and strength respectively.

Once made on wax, the record is taken to the factory, and from it is prepared an electrotype copy in metal. This "reverse" of the record is then used as a die, and as many impressions as needed are stamped off in hydraulic presses on the black material which all gramophone users are familiar with.

The substance is a combination of lamp black, "flock" made from rags, a mineral known as baryta, and a good proportion of shellac. Speaking generally, the higher the proportion of shellac, the better the record will be.

During the late war, when shellac was scarce, many inferior substitutes were used, and as a consequence the records sold were often very scratchy. Fortunately, this state of affairs is now remedied.

The substance from which the record is prest softens when heated. For this reason records should not be stored near a fire or in a position where they are influenced by heat rays of any kind, and particularly they should be kept in such a way that they are not subjected to unequal pressure, which may bend them. There is no better way than keeping them flat, one on top of another. Records which are bent can be flattened by warming slightly and placing under pressure.

The essential parts of a gramophone, the writer goes on to say, are, firstly, a motor which will rotate the record evenly at a suitable speed; secondly, a "sound-box," consisting of a flexible diaphragm to which is pivoted a lever carrying at its extremity a needle-holder and needle; thirdly, a "tone arm" or suitably shaped tube which increases in diameter until it merges into the horn; fourthly, a suitable amplifying horn, either in the interior of the instrument, or else on the outside of the case. He continues:

The motor must be of ample power, so that the speed will keep constant. Many good motors run unevenly, particularly toward the end of a record. It is very important to keep both spring and all the bearings well lubricated. For the spring it is best to use a special graphite compound. This can be obtained from any good gramophone dealer. For bearings use a good quality thin oil, such as is used for sewing machines. Special gramophone oil is also sold at the dealer's.

Merely oiling a motor is often not sufficient to ensure smooth working, particularly when the motor has been neglected. Sometimes a gummy concretion is to be found round the bearings and must be removed before the new lubricant can take effect. Paraffin is a good medium to effect this removal, but is in itself a bad lubricant, and must be removed and substituted by good

oil before the motor is put into commission again.

Connected with the motor are two small accessories—the speed regulator and the stop. The latter requires no particular attention, but the former wants much. In all but the cheapest machines a pointer connected with the speed regulator moves over a scale, and it is a comparatively simple matter to so adjust the machine that a particular speed is obtained. One or two makers now plainly indicate on the label the speed at which the record should be played, and it should, of course, be done in every case; yet one of the largest firms still omits this important feature.

The next important matter to consider is the sound box. It is by far the most important part of the instrument when we consider the quality of the tones.

A sound-box consists of a mica disk, a suitable carrying frame for the disk, a pivot lever connected at one extremity to the center of the mica disk, and at the other end to a needle-holder and the necessary means of attachment to the tone-arm. It can not be too strongly emphasized that the sound-box is an extremely delicate piece of mechanism, which should not be tampered with, particularly if damage to it is not always obvious.

The mica disk itself is peculiarly susceptible to damage. Mica very readily splits into sheets, and it often happens that a split starts somewhere in the diaphragm, forming a slight air space which can only be seen by viewing the mica from an angle in a strong light. Such little spaces are frequent cause of the "blasting" or roughness on strong notes, such as are found in powerful tenor records. Many people think that these false notes are inseparable from gramophone reproductions. This is far from being the case.

Looseness of parts is also a source of trouble. The point of attachment of the stylus bar to the diaphragm center is usually covered with a spot of wax, which may have become loose. The flame of a match will give the heat necessary to remelt the wax and make the joint secure once more.

We now come to the highly important matter of needles. The needle is a piece of polished steel accurately shaped so as to fit into the groove of the record. If accurate reproduction is to be obtained the needle must run smoothly along the bottom of the groove and very little variation in straightness must be transmitted as a vibration to the sound-box. If the end of the needle is rough, the delicate surface

(continued on page 19)

The next six pages are from our numerical listing of Edison Amberol Records. The pages are un-numbered for those who wish to remove them for separate binding. The entire series of domestic Amberols appears this way in the early issues of the GRAPHIC.



- 226 - Old Comrades March United States Marine Band
 227 - If I Only Had a Home, Sweet Home Will Oakland
 228 - Cupid's Telephone Ada Jones and Billy Murray
 229 - It Happened in Nordland—Selection Victor Herbert and His Orchestra
 230 - I Wonder If This Funny Little Boy Loves Me Grace Cameron
 231 - Scatter Seeds of Kindness Edison Mixed Quartet
 232 - The Dream of the Tyrolienne Edison Venetian Trio
 233 - B.P.O.E. - Elks' Song Nat M. Wills
 234 - Opeechee New York Military Band
 235 - The Sunny South Edison Concert Band
 236 - Burlesque Opera Nat M. Wills
 237 - The Bird on Nellie's Hat Ada Jones
 238 - Woodland—Selection American Symphony Orchestra
 239 - Won't You Come Over to My House? Will Oakland
 240 - How Sandy Proposed Ada Jones and Len Spencer
 241 - Faust—Ballet Music, Parts 1 and 2 Edison Concert Band
 242 - Father Has a Tender Heart Edward M. Favor
 243 - The Old Rustic Bridge By the Mill Ernest Pike and Peter Dawson
 244 - Uncle John in a Photograph Gallery Cal Stewart
 245 - Nautical Airs Alexander Prince
 246 - For All Eternity Alan Turner
 247 - Woodland Whispers American Symphony Orchestra
 248 - Waiting Edith Chapman
 249 - Come Back to Erin Ernest Pike and Peter Dawson
 250 - Banjo Medley Vess L. Ossman
 251 - Two Grenadiers Earl Cartwright
 252 - Faust Waltz American Symphony Orchestra
 253 - Crown Diamonds Overture National Military Band
 254 - I'm Getting Ready for My Mother-in-Law Edward Meeker
 255 - The Teddy Bears' Picnic American Symphony Orchestra
 256 - Where the Sunset Turns the Ocean's Blue to Gold Byron G. Harlan
 257 - A Broken Heart National String Quartet
 258 - Ever of Thee Ernest Pike and Peter Dawson
 259 - Forgotten Melodies Alexander Prince
 260 - Ange d'Amour—Waltz New York Military Band
 261 - Confidence Waltz New York Military Band
 262 - Cremona Waltz New York Military Band
 263 - Gypsy Baron—Treasure Waltz New York Military Band
 264 - Good Night Waltz New York Military Band
 265 - Superba Lancers—1st and 2nd Figures New York Military Band
 266 - Superba Lancers—3rd and 4th Figures New York Military Band
 267 - Superba Lancers—5th Figure New York Military Band
 268 - Petunia Quadrille—1st and 2nd Figures New York Military Band
 269 - Petunia Quadrille—3rd and 4th Figures New York Military Band
 270 - Petunia Quadrille—5th Figure and Waltz New York Military Band
 271 - To the Front Two-Step New York Military Band
 272 - Dixie Blossoms Two-Step New York Military Band
 273 - The Whitewash Man, Medley Two-Step New York Military Band
 274 - Dublin Daisies Two-Step New York Military Band
 275 - Lucky Moon Three-Step New York Military Band
 276 - Animation Schottische New York Military Band
 277 - Howd'y Hiram Barn Dance New York Military Band
 278 - Just Some One Manuel Romain
 279 - The Blind Boy in the Gallery Digby Bell
 280 - Sally in Our Alley Whitney Brothers' Quartet
 281 - My Love, My Paradise Thomas Chalmers
 282 - He's a Cousin of Mine Ada Jones

- 283 - My Faith Looks Up to Thee Edith Chapman and James F. Harrison
 284 - When the Bell in the Lighthouse Rings Gus Reed
 285 - Stars and Stripes Forever March Sousa's Band
 286 - Just Plain Folks Ada Jones and Male Chorus
 287 - Little Nemo—Selection Victor Herbert and His Orchestra
 288 - How She Gets Away With It is More Than I Can See Grace Cameron
 289 - Flanagan and Harrigan Steve Porter and Edward Meeker
 290 - Gypsy Airs Albert Spalding
 291 - Grandma's Mustard Plaster Murray K. Hill
 292 - Waiting and Watching for Me Harry Anthony and James F. Harrison
 293 - Eglantine Caprice United States Marine Band
 294 - Pansies Mean Thoughts, Dear, and Thoughts Mean You Manuel Romain
 295 - A Thousand Leagues Under the Sea Gus Reed
 296 - Lasca Edgar L. Davenport
 297 - Just Before the Battle, Mother Will Oakland and Male Chorus
 298 - He Leadeth Me Edison Mixed Quartet
 299 - Wedding Dance March American Symphony Orchestra
 300 - The Song I Heard One Sunday Morn J. F. Harrison & Edison Mixed Chorus
 301 - Run, Brudder Possum, Run Arthur Collins and Byron G. Harlan
 302 - Carnival of Venice Olivotte Troubadours
 303 - My Old Kentucky Home Knickerbocker Quartet
 304 - Georgia Barn Dance New York Military Band
 305 - Angels from the Realms of Glory Edison Concert Band
 306 - When the Evening Bells are Chiming Songs of Auld Lang Syne Manuel Romain
 307 - Bach's Air Victor Herbert and His Orchestra
 308 - Down Where the Big Bananas Grow Arthur Collins and Byron G. Harlan
 309 - Life's Highway Ada Jones with Male Chorus
 310 - The Bride of the Waves Herbert L. Clarke
 311 - In the Garden of My Heart Reed Miller
 312 - The Golden Wedding Ada Jones and Len Spencer
 313 - The Gay Hussars—Selection American Symphony Orchestra
 314 - Good Luck, Mary Billy Murray and Chorus
 315 - The Garden of Dreams Elizabeth Wheeler & Harry Anthony
 316 - Waltz Caprice (Siegel) Samuel Siegel and Roy H. Butin
 317 - Paddy Duffy's Cart Edward M. Favor and Male Chorus
 318 - Annie Laurie Knickerbocker Quartet
 319 - Manhattan Beach and El Capitan Marches Sousa's Band
 320 - In the Glamping Will Oakland
 321 - He Was a Wonderful Man Ada Jones and Billy Murray
 322 - Medley of Country Dances Eugene A. Jaudas
 323 - Strawberries Arthur Collins
 324 - To Thee Waltz New York Military Band
 325 - Washington Post and High School Cadets Marches Sousa's Band
 326 - Redhead Ada Jones
 327 - Annie Laurie and Home, Sweet Home John F. Burckhardt
 328 - Ring o' Roses Elizabeth Wheeler and Harry Anthony
 329 - The Bird with the Broken Wing Edison Mixed Quartet
 330 - Mlle. Modiste—Ballet Music Victor Herbert and His Orchestra
 331 - When You Were Sweet Sixteen Manuel Romain
 332 - Gobble Duet from "The Mascot" Elizabeth Wheeler and Harry Anthony
 333 - Monte Cristo Waltz Jordá-Rocabruna Quintet
 334 - Don't Be an Old Maid, Molly Byron G. Harlan
 335 - A Race for a Wife Ada Jones and Len Spencer
 336 - Pique Dame Overture Edison Concert Band
 337 - Down in Sunshine Alley, Sally Billy Murray and Male Chorus
 338 - Flow Gently, Sweet Afton Metropolitan Quartet
 339 - Berceuse de Jocelyn Jean Schwiller

- 340 - From Time to Time Thomas Chalmers
 341 - Lead, Kindly Light Knickerbocker Quartet
 342 - Dollar Princess—Selection American Symphony Orchestra
 343 - Emmaline Ada Jones and Billy Murray
 344 - Maria Theresia March United States Marine Band
 345 - The Rose of the World Victor Herbert and His Orchestra
 346 - My Pretty Little Piece of Dresden China Bessie Wynn
 347 - Amoureuse Waltz P. Frosini
 348 - Hello, Mr. Moonman, Hello Harvey Hindermeyer
 349 - The Homeland Harry Anthony and James F. Harrison
 350 - The Huguenots—Benediction of the Poignards Sousa's Band
 351 - If I Had the World to Give You Reed Miller
 352 - Juanita Metropolitan Quartet
 353 - When the Bloom is on the Cotton, Dixie Lee Manuel Romain
 354 - Ireland Isn't Ireland Any More Edward M. Favor
 355 - I Will Sing the Wondrous Story Edison Mixed Quartet
 356 - Forosettta-Tarantella American Symphony Orchestra
 357 - Pagliacci—Prologue Thomas Chalmers
 358 - Slip On Your Gingham Gown Arthur Collins and Byron G. Harlan
 359 - In Cairo—Oriental Patrol New York Military Band
 360 - That's the Doctor, Bill Billy Murray
 361 - Darkies' Jubilee American Symphony Orchestra
 362 - I'm Glad I'm a Boy and I'm Glad I'm a Girl Ada Jones and Billy Murray
 363 - Medley of J. K. Emmett's Yodel Songs George P. Watson
 364 - The Rifle Regiment March United States Marine Band
 365 - Roses—Waltz from Suite, Rose of Shiraz Sousa's Band
 366 - Put on Your Old Grey Bonnet Frederic Potter and Male Chorus
 367 - Do They Think of Me at Home? Manhattan Mixed Trio
 368 - Conversations Edward M. Favor
 369 - Badinage Victor Herbert and His Orchestra
 370 - Monologue on Married Life Murray K. Hill
 371 - There Were Shepherds Edison Mixed Quartet
 372 - White Wings Manuel Romain
 373 - Fantasie on Themes of Leonard and Paganini Michael Banner
 374 - I'm a Woman of Importance Stella Mayhew
 375 - Lyna! Oh, Oh, Miss Lyna Arthur Collins and Byron G. Harlan
 376 - Dreams Elizabeth Wheeler
 377 - American Students' Waltzes New York Military Band
 378 - Davy Jones' Locker Gus Reed
 379 - Nearer My God to Thee Knickerbocker Quartet
 380 - I'll Be Cross, Arabella Jack Pleasants
 381 - Balmy Night Vienna Instrumental Quartet
 382 - The Hat My Father Wore Upon St. Patrick's Day Billy Murray and Male Chorus
 383 - The Rube and the Country Doctor Harlan and Stanley
 384 - King Karl March New York Military Band
 385 - Entered Apprentice Hymn, "Behold How Pleasant and How Good"—Edison Male Quartet
 386 - Fellow Craft Hymn, "His Laws Inspire Our Being" Edison Male Quartet
 387 - Master Mason Hymn, "Let Us Remember in Our Youth" Edison Male Quartet
 388 - Master Mason Dirge, "Solemn Strikes Our Funeral Chime" Edison Male Quartet
 389 - The Bonnie Blue Flag Polk Miller and His Old South Quartet
 390 - The Laughing Song Polk Miller's Old South Quartet
 391 - What a Time Polk Miller's Old South Quartet
 392 - Water Melon Party Polk Miller's Old South Quartet
 393 - Morning, Noon and Night in Vienna National Military Band
 394 - I'm Longing for the Old Days, Marguerite Manuel Romain
 395 - That Mesmerizing Mendelssohn Tune Arthur Collins and Byron G. Harlan

- 396 - Babes in Toyland—Selection Victor Herbert and His Orchestra
 397 - Sheridan's Ride Edgar L. Davenport
 398 - Old Jim's Christmas Hymn Harry Anthony and James F. Harrison
 399 - It's a Lie Edward M. Favor
 400 - Cavatina from "La Favorita" H. Benne Henton
 401 - Rastus, Take Me Back Marie Dressler
 402 - Down in a Little Mossy Dell Frank C. Stanley and Irving Gillette
 403 - The Two Happy Darkey Boys Golden and Hughes
 404 - The Thunderer and the Gladiator Marches Sousa's Band
 405 - Betsey Ross (also seen as "Betsy") Frederic H. Potter
 406 - Saved by Grace Edison Mixed Quartet
 407 - Lady Lou Billy Murray and Male Chorus
 408 - Mia Cara Waltz American Symphony Orchestra
 409 - My Love is Greater Than the World W. H. Thompson
 410 - Ludwig's Air Castle Ada Jones and Len Spencer
 411 - Wait for the Wagon Medley Premier Quartet
 412 - A Day at West Point New York Military Band
 413 - La Gipsy—Mazurka Ecossaise Sousa's Band
 414 - I Wish That You Was My Gal, Molly Manuel Romain
 415 - Moonlight in Jungleland Arthur Collins and Byron G. Harlan
 416 - Has Anybody Here Seen Lekky? Billy Murray with Male Chorus
 417 - The Kiss Waltz H. Benne Henton
 418 - The Midshipmate Peter Dawson
 419 - Beautiful Beckoning Hands Edison Mixed Quartet
 420 - The Prima-Donna—Entr' Acte Victor Herbert and His Orchestra
 421 - By the Light of the Silvery Moon Ada Jones and Male Chorus
 422 - Down in Turkey Hollow Golden and Hughes
 423 - Strauss Memories Waltz National Military Band
 424 - One Little Girl Harvey Hindermeyer and Male Chorus
 425 - Though Your Sins be as Scarlet Frank C. Stanley and Irving Gillette
 426 - Patrol Comique American Standard Orchestra
 427 - I'd Like to Be the Fellow That Girl is Waiting For Joe Maxwell
 428 - The Suffragette Ada Jones and Len Spencer
 429 - To You—Waltz Serenade Vienna Instrumental Quartet
 430 - The Man Who Fanned Casey Digby Bell
 431 - Characteristic Negro Medley Peerless Quartet
 432 - The Cubanola Glide Arthur Collins and Byron G. Harlan
 433 - Dem Dear Ole Days—Barn Dances United States Marine Band
 434 - The Garden of Roses Joe Maxwell and Male Chorus
 435 - Larboard Watch Frank C. Stanley and Irving Gillette
 436 - When He Sings the Songs My Mother Sang to Me Ada Jones and Male Chorus
 437 - My Hero Marie Florence
 438 - German Fifth Josie Sadler
 439 - One More Day's Work for Jesus Miss Marvin and Mr. Anthony
 440 - The Tattooed Man—Selection Victor Herbert and His Orchestra
 441 - Molly Lee Manuel Romain and Male Chorus
 442 - Two Gentlemen from Ireland Len Spencer and Billy Murray
 443 - Foxy Kid Cornet Duet with Edison Concert Band
 444 - Forgotten W. H. Thompson
 445 - My Jesus, as Thou Wilt Edison Mixed Quartet
 446 - Moraima—Spanish Caprice American Standard Orchestra
 447 - Red Clover Frederic H. Potter and Male Chorus
 448 - Peaches and Cream Ada Jones and Len Spencer
 449 - Motor King March New York Military Band
 450 - Casey Jones Billy Murray and Chorus
 451 - Farmyard Medley Premier Quartet
 452 - Morgenblätter Waltz Sousa's Band
 453 - Old Dutch—Selection Victor Herbert and His Orchestra

- 454 - When You and I Were Young, Maggie Will Oakland and Male Chorus
 455 - Alexander and His Clarinet Arthur Collins
 456 - You Taught Me How to Love You, Now Teach Me to Forget Joe Maxwell
 457 - Patriotic Songs of America New York Military Band & Premier Quartet
 458 - Hezekiah Hopkins Comes to Town Len Spencer
 459 - There's No Girl Like Your Old Girl Manuel Romain and Male Chorus
 460 - (a) Romanza (Schubert); (b) Tarantella (Lucantoni) José Rocabruna
 461 - When They Gather the Sheaves, Mary Dear W. H. Thompson
 462 - Beyond the Smiling and the Weeping Peerless Quartet
 463 - Slavonic Rhapsody Sousa's Band
 464 - Mister Pat O'Hare Billy Murray and Chorus
 465 - Favorite Airs from The Mikado Edison Comic Opera Co.
 (Note: artist credit may have been changed later to Edison Light Opera Co.)
 466 - Dream Pictures American Standard Orchestra
 467 - Savannah Stella Mayhew
 468 - Come Along My Mandy Ada Jones and Billy Murray
 469 - Columbus March New York Military Band
 470 - Questions; or, Things I Like to Know Edward M. Favor
 471 - Mrs. Clancy's Boarding House Empire Vaudeville Co.
 472 - True to the Flag March United States Marine Band
 473 - My South Polar Expedition Lieut. Ernest H. Shackleton
 474 - Kukuska—Russian Peasant Dance Sousa's Band
 475 - Who Will Care for Mother Now? Will Oakland and Male Chorus
 476 - Favorite Airs from The Arcadians (see note for #465) Edison Comic Opera Co.
 477 - The Moonlight, the Rose and You Frank C. Stanley and Irving Gillette
 478 - The Post in the Forest Gustave F. Heim and Waldhorn Quartet
 479 - The Grizzly Bear Stella Mayhew
 480 - Ain't You Coming Out To-Night? Arthur Collins and Byron G. Harlan
 481 - Blue Danube Waltz American Standard Orchestra
 482 - I'm Afraid of You Manuel Romain and Mixed Chorus
 483 - Sunshine in My Soul Edison Mixed Quartet
 484 - Le Cid—Ballet Music - (a) Aubade; (b) Navarraise Victor Herbert & His Orch.
 485 - Call Me Up Some Rainy Afternoon Ada Jones
 486 - Just for To-Night Ernest Pike and Stanley Kirkby
 487 - March Religioso Edison Concert Band
 488 - The Morning After the Night Before Billy Murray and Male Chorus
 489 - Pals Ada Jones and Len Spencer
 490 - The Voice of Our Nation Medley—Part 1 United States Marine Band
 491 - Dear Mayme, I Love You Joe Maxwell
 492 - A Night Trip to Buffalo Premier Quartet
 493 - Belphegor March National Military Band
 494 - With Sword and Lance March National Military Band
 495 - Killarney Marie Narelle
 496 - Sugar Moon Arthur Collins and Byron G. Harlan
 497 - You'll Never Find Another Love Like Mine Manuel Romain
 498 - Irish and Scotch Melodies—Fantasia Charles Daab
 499 - He's My Soft Shell Crab on Toast Marie Dressler
 500 - Hiding in Thee Harry Anthony and James F. Harrison
 501 - Slavonic March Victor Herbert and His Orchestra
 502 - Put On Your Slippers, You're in for the Night Ada Jones
 503 - If This Rose Told You All It Knows Will Oakland and W. H. Thompson
 504 - International and "Fans" Marches John Kimmble
 505 - Phoebe Brown Maude Raymond
 506 - Rescued from the Flames Len Spencer and Co.
 507 - The Southern Dream Patrol New York Military Band
 508 - I'm the Man They're Looking For Edward M. Favor and Male Chorus

- 509 - One Sweetly Solemn Thought Knickerbocker Quartet
 510 - My Old Arm Chair Billy Williams
 511 - If Dreams Are True Will Oakland
 512 - Carry Me Back to Old Virginny Premier Quartet
 513 - Over the Waves Waltz New York Military Band
 514 - Adeste Fideles Edison Mixed Quartet
 515 - Mother Dear, O! Pray for Me Harry Anthony and James F. Harrison
 516 - Gloria from Twelfth Mass Edison Mixed Quartet
 517 - Shepherd, Show Me How to Go Harry Anthony and James F. Harrison
 518 - O'er the Waiting Harpstrings of the Mind Frederick Gunster
 519 - Saw Ye My Saviour Edison Mixed Quartet
 520 - Medley Overture—Haviland's Song Hits Edison Concert Band
 521 - Boy o' Mine Frank C. Stanley
 522 - When the Daisies Bloom Inez Barbour and Harry Anthony
 523 - Jere Sanford's Yodling and Whistling Specialty Jere Sanford
 524 - Cupid's Appeal Charles Daab
 525 - Auld Lang Syne Marie Narelle
 526 - Fading, Still Fading Knickerbocker Quartet
 527 - Transcriptions on a German Folk-Song Victor Herbert and His Orchestra
 528 - Gee! But There's Class to a Girl Like You Manuel Romain
 529 - Mamma's Boy—Descriptive Len Spencer and Co.
 530 - Kerry Mills' Nantucket New York Military Band
 531 - Come Be My Sunshine, Dearie Billy Murray and Chorus
 532 - The Hope Beyond Harry Anthony and James F. Harrison
 533 - Just for a Girl Edward M. Favor
 534 - You Are the Ideal of My Dreams W. H. Thompson
 535 - Mandy, How Do You Do? Ada Jones and Billy Murray
 536 - Premier Polka Arthur S. Witcomb
 537 - When the Robins Nest Again Will Oakland and Chorus
 538 - The Trip to the County Fair Premier Quartet
 539 - Temptation Rag New York Military Band
 540 - Marche Tartare Sousa's Band
 541 - Red Wing Frederic H. Potter, Chorus and New York Military Band
 542 - For You Bright Eyes Inez Barbour and Harry Anthony
 543 - Down in Cotton Town Billy Murray and Chorus
 544 - Serenade (Schubert) Venetian Instrumental Trio
 545 - Dear Little Shamrock Marie Narelle
 546 - Comic Epitaphs Golden and Hughes
 547 - The Fortune Teller—Fantasy Victor Herbert and His Orchestra
 548 - Any Little Girl, That's a Nice Little Girl, is the Ada Jones and Male Chorus
 Right Little Girl for Me Frank C. Stanley and Irving Gillette
 549 - O Morning Land Arthur Collins and Byron G. Harlan
 550 - Lucy Anna Lou Manuel Romain
 551 - When the Autumn Turns the Forest Leaves to Gold Len Spencer and Co.
 552 - A Cowboy Romance John Kimmble
 553 - Buck Dance Medley
 554 - My Heart Has Learned to Love You, Now Do Not Say Good-Bye Joe Maxwell
 555 - Coronation and Doxology Edison Mixed Quartet
 556 - The Fairest Rose Waltz Charles Daab
 557 - My Old Lady Will Oakland
 558 - The Shipwreck and Rescue Peerless Quartet
 559 - The Enterpriser March New York Military Band
 560 - Bells of Christmas Edison Concert Band
 561 - Sweet Spirit, Hear My Prayer Marie Narelle and Chorus
 562 - Valley Flower Frederic H. Potter and Chorus
 563 - Uncle Josh's Rheumatism Cal Stewart
 564 - The Mocking Bird—Fantasie Charles Daab
 565 - My Old Girl Manuel Romain

of the record will be scratched and subsequent reproduction will be accompanied by additional scratch and harshness.

All makers emphasize the fact that a new needle must be used to play each record. Many people think this is merely a "dodge" to help the sale of needles, but there is a very strong reason for making the change, as the needle experiences considerable wear in traversing the thousand-odd feet of groove which go to make up a complete record.

Several kinds of needles are sold for loud, medium and soft reproduction. The points are so shaped that they fit the groove to a greater or less extent, thus allowing a greater or less vibration of the diaphragm for the particular record. On careful comparison it will generally be found that the loud needles give the best quality reproduction, the undertones coming out in full quality. Soft needles in nearly all cases sacrifice quality as well as strength, but in small rooms with loud records they are often worth while.

Two kinds of needles have made their appearance within the last few years. These are the "fiber" needle and the "semi-permanent" needle. The former are made of triangular pieces of specially treated bamboo, the points being cut into a kind of chisel shape. Being of a fibrous nature, they run very smoothly on the records, and in many cases give better reproduction than the steel needle, altho the strength is sacrificed somewhat. Some records seem particularly suited to fiber needles, and a few experiments are necessary in order to find which are the best for the purpose.

Most new machines have the sound-boxes made with a triangular slot to take fiber needles, but in case of those sound-boxes not so made the needles can be cut to fit with a pocket-knife. The position of the point is important. It should be so placed that the flat face of the needle end is toward the front of the machine. Fiber needles can be repointed several times with a special cutter.

"Semi-permanent" needles have a central core of a very hard metal and a surrounding covering of softer metal. Only the hard portion comes in contact with the record, and, being very thin, wears down evenly without becoming much broader, as is the case with the ordinary needles. They can be played fifty or sixty times before being discarded. It is advisable to play these semi-permanent needles once or twice on an old record before using them on regular work, as they are inclined to scratch a little at first.

When starting to play a record, whatever kind of needle is used, first of all allow the turntable to rotate for six or seven revolutions to reach full speed, and then place the point on the shiny edge of the record and slide it gently until it runs into the first grooves. If this is done the first few grooves will not be injured, as is frequently the case when the needle is placed directly in the grooves themselves.

There now only remains for consideration the tone-arm and the amplifying chamber, or horn, whether interior or exterior. See that all joints move with perfect freedom, or the movement of the sound-box across the disk will be impeded and the grooves worn. The accurate design of the tone-arm has much to do with the quality of reproduction, as has also that of the horn.

Finally, treat both records and machine with the greatest care, and remember that, unless the machine stands quite steady and level, unwanted vibrations will introduce themselves into the reproductions and spoil them. The gramophone is such a wonderful invention that it well repays all the attention given it.

JOHN McCORMACK

by John Buscemi
(continued)

Continued in this issue is the numerical listing of McCormack's Victor Records. The column at the right indicates the double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seal Records.

74295 - Natoma--Paul's Address, "No Country Can My Own Outvie"	6198
74296 - Like Stars Above	
74298 - Maire, My Girl	
74299 - Asthore	6198
74328 - Not issued	
74329 - Nirvana	
74345 - Carmen--"Parle-moi de ma mère" (with Lucy Isabelle Marsh)	8034
74346 - Good-Bye	6198
74398 - Aida--"O terra addio" (with Marsh)	8034
74428 - When My Ships Come Sailing Home	6205
74432 - The Trumpeter	6209
74434 - Come Into the Garden, Maude	6202
74435 - Turn Ye to Me	
74436 - Adeste Fideles	6208
74479 - Die Meistersinger--Prize Song	6209
74484 - Don Giovanni--"Il mio tesoro"	6204
74485 - The Kerry Dance	6202
74486 - Non è ver	
74564 - Joseph--"Champs paternels"	
74791 - The Lost Chord	6208
87063 - Lakmé--"Vieni al contento profondo" (renumbered 64171)	775 & 3029
87078 - Li Marinari (with G. Mario Sammarco)	
87082 - I Pescatori di Perle--"Del tempio al limitar" (with Sammarco) (renumbered 87553)	
87191 - Serenade ("Softly Through the Night") (Mat-tullath-Schubert) (with Fritz Kreisler) (renumbered 87545)	3021
87192 - Ave Maria (Intermezzo from "Cavalleria Rusticana") (with Kreisler) (re: 87546)	3021
87230 - Serenade (Dole-Moszkowski) (with Kreisler) (renumbered 87547)	3018
87231 - Carmè (with Kreisler) (renumbered 87548)	3018
87232 - Flirtation (with Kreisler) (re: 87549)	
87233 - Calm as the Night (with Kreisler) (re: 87550)	3023
87245 - Tales of Hoffman--Barcarolle, "Oh Night of Love" (with Kreisler) (renumbered 87551)	3019
87258 - Serenade (Rosier-Raff) (with Kreisler) (renumbered 87552)	3019
87512 - La Bohème--"O soave fanciulla" (with Lucrezia Bori)	3029
87545 - renumbering of 87191, above	3021
87546 - renumbering of 87192, above	3021
87547 - renumbering of 87230, above	3018
87548 - renumbering of 87231, above	3018
87549 - renumbering of 87232, above	3022
87550 - renumbering of 87233, above	3023
87551 - renumbering of 87245, above	3019
87552 - renumbering of 87082, above	

(to be continued)

MUSIC

45



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Victor Talking Machine Co., Camden, N.J.
Sept. 1905.



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